

R E P O R T R E S U M E S

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DIGEST MATERIALS FOR IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY. VOLUME 3, ROMANTIC.

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PREPARED AS PART OF "PROJECT IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY," THIS VOLUME CONTAINS CURRICULAR MATERIALS REPRESENTING THE ROMANTIC PERIOD. A MUSICAL HISTORY OF THE PERIOD IS GIVEN, AS WELL AS HISTORIES OF THE COMPOSERS AND THEIR INDIVIDUAL COMPOSITIONS. THE MATERIALS ARE PREPARED FOR THREE DEGREES OF TECHNICAL CHALLENGE--EASY, MODERATE, AND DIFFICULT. TWENTY-ONE SELECTIONS REPRESENT THE WORKS OF BRAHMS, SCHUBERT, WAGNER, CHOPIN, FRANCK, MENDELSSOHN, MOUSSORGSKY, SCHUMANN, RIMSKY-KORSAKOV, TSCHAIKOVSKY, AND ROSSINI. RELATED REPORTS ARE RC 002 306, RC 002 307, RC 002 308, AND RC 002 310. (BR)

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Volume III

ROMANTIC



Volume

III

Romantic

Project No. 5-5339
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DIGEST MATERIALS
FOR
IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA
REPERTORY

VOLUME III--ROMANTIC

R 1 easy	HYMN OF FREEDOM (THEME FROM FINALE 1st SYMPHONY)	BRAHMS-Gardner
R 2 diff.	SYMPHONY NO. 6 in C MAJOR	SCHUBERT
R 3 diff.	HUNGARIAN DANCES NO. 1 and 3	BRAHMS-Riesenfeld
R 4 easy	THEME AND FINALE (VARIATIONS ON A THEME OF HAYDN)	BRAHMS-Jurey
R 5 easy	ANDANTE FROM BRAHMS DOUBLE CONCERTO	BRAHMS-Carlin
R 7 easy	ALLEGRETTO GRAZIOSO	SCHUBERT-Gordon
R 8 mod.	MARCH MILITAIRE NO. 1 in D MAJOR	SCHUBERT-Seredy
R 10 diff.	PROCESSION OF THE GRAIL FROM PARSIFAL	WAGNER-Schmid
R 11 diff.	CHORALE AND FINALE FROM DIE MEISTERSINGER	WAGNER- Duetzmann
R 12 diff.	SYMPHONY NO. 1 (4th movement)	BRAHMS-Leidig
R 15 mod.	SYMPHONY NO. 4 in E MINOR	BRAHMS
R 16 easy	THREE SONGS OF CHOPIN	CHOPIN-Dello Joio
R 17 easy	FRENCH CHRISTMAS SUITE	FRANCK
R 19 mod.	DANCE OF THE CLOWNS FROM A MID- SUMMER NIGHT DREAM	MENDELSSOHN-Mayes
R 20		
R 20 easy	MELODIES FROM ELIJAH	MENDELSSOHN-Woodhouse
R 22 mod.	SON AND STRANGER OVERTURE	MENDELSSOHN
R 23 mod.	HOPAK FROM FAIR AT SOROCHINSK	MOUSSORGSKY
R 26 diff.	THE GOLDEN COCKEREL	RIMSKY-KORSAKOV
R 28 mod.	SYMPHONY NO. 1 (SCHERZO)	SCHUMANN
R 29 diff.	MARCH AND TREPAK FROM NUTCRACKER SUITE	TSCHAIKOVSKY
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HYMN OF FREEDOM (THEME FROM FINALE 1st SYMPHONY)

R
easy¹

BRAHMS

arr.
Gardner

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World").

JOHANNES BRAHMS

b. Hamburg, Germany 7 May 1833
d. Vienna, Austria 3 April 1897

In the poorer section of Hamburg, Germany, was born the man Johannes Brahms who later was destined to be called "Beethoven's successor in the art of composing music for the symphony orchestra." There was never any question as to what Johannes would be. Both parents taught him his music and he responded at an early age. His father saw to it that he had the best of teachers and Brahms was soon composing music and conducting as well as playing the horn in the local bands.

With the famous Hungarian violinist, Reményi, Brahms traveled all over the Rhine country and carried his bundle of manuscripts with him. It was on one of these trips that he met Robert and Clara Schumann and made a friendship that was to last him the rest of his life.

These were the learning years. When he was thirty years old he decided to try his luck in Vienna, the magic city of music. This was his home for the rest of his life and here he devoted himself almost exclusively to the work of musical composition. He soon discovered that a definite position with its routine and policies was not for him. These were the wandering years. Usually he spent one or two of the winter months traveling, making guest appearances as conductor and pianist. In the summer he lived outside of Vienna in his beloved mountain districts. The rest of the time he lived in his humble quarters in Vienna.

He never married but dearly loved all people and they in turn reciprocated that love. "Herr Doktor" was a familiar sight as he ambled down the streets of the city, whistling a tune or composing a melody later to be transferred to the manuscript.

The master years were spent simply. He rose early to catch the birds singing, took long walks in the country, and went back to the local Inn for his noon meal. He soon took his place in the Austrian city as the greatest of living composers. He hated publicity and to his dying day remained shy and aloof, a simple-hearted man loving nature and mankind.

Brahms had the Classicist's feeling for tradition and form but to these he brought a wealth of emotion, feeling, and poetry. He combined freedom of emotion with the discipline of structure and classical technique, producing an art that was uniquely his.

Works:

- 4 Symphonies
- Variations on Theme of Haydn
- Concerto for violin and orchestra
- Concerto for violin, cello and orchestra (Double Concerto)
- German Requiem (written for Robert Schumann)
- Hungarian Dances
- 2 Overtures - Academic Festival
- Tragic
- Violin and cello sonatas

Hymn of Freedom
(Theme from Finale 1st Symphony)

R
1
easy

Brahms
arr. Maurice Gardner

The 4th movement of the Symphony No. 1 by Brahms resurrects the seventeenth century form of the passacaglia which becomes a powerful experience. The passacaglia is a 4-beat theme in the bass while the treble provides variations. It is an old slow dance form, originally Spanish.

The 4th movement begins with a tensely dramatic introduction followed by a melodic call for the French horn. Brahms wrote out the notes of an Alpine horn call which he later used in the symphony.

The students will recognize the theme as one they have sung in school.

Mr. Maurice Gardner was born in New York City in 1909. He majored in music composition at the Juilliard School of Music. He studied violin, viola, and piano; and has won several prizes for composition, including the Coolidge award. He has done arranging for such TV programs as Stop the Music, Hit Parade, etc. He has over 400 published works for band, orchestra, and chorus, some of them under pseudonyms of Gerald Tolmage, Robert Norman and Martin Pollock.

The recording is by the Boston Symphony Orchestra, Charles Munch, conductor. Charles Munch was Music Director of the Boston Symphony Orchestra for thirteen seasons. He resigned from this post in 1962.

Side 2 Band 2

Hymn of Freedom
Themes from Brahms Symphony No. 1

R 1
easy

Brahms
Arr. Gardner

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

First violin -- ext., 1-2, 2-3, 3-4; 1st finger extension.

Second violin -- 1-2, 2-3, 3-4.

Viola -- 1-2, 2-3.

Cello -- lowered extensions.

Positions:

1st violin -- I, II, III, IV.

2nd violin -- I, III.

Viola -- I.

Cello -- I, II, III, IV.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III.

Bowing: legato, portato, colle, detache lance, accented detache, inaudible bow change (cello and string bass).

Pizzicato: R. H., $\frac{1}{4}$ -notes, 1/8-notes, L. H. - single quarter-note - all string parts.

Ornaments: 1st violin -- trill.

Tremolo: 32nd-note, all string parts.

Dynamics: PP, P, mf, f, sfz, cresc., $\langle$, $\rangle$.

Rhythms:

Meters, Tempos and tempo changes: C; Allegro non troppo, piu andante, majestic, allegro.

Double-notes: 1st violin -- 2 o 1 3 o 1 2 1
4-M3, 2-M3, o-M6, o-P8, o-P5, o-P8, 1-M6, 1-P5,
4 2 2 3 3
1-P8, 2-P5, 1-m6, 3-P5, 2-M6.
2nd violin -- 2 o 3 1 1 o 2 2
1-m6, 2-M3, o-P8, o-M6, 3-M3, 3M2, 3-d5, o-m7
1 2 2 2 2 1 3
2-A4, 1-M6, 4-M3, 3-P4, 2-P5, o-m6, 3-P5.
Viola -- o 1 2 1 o 3 3 2 2
o-P5, o-M6, o-m7, o-m6, 1-P4, o-P8, 3-P5, 3-A4, 3-P4,
2 o
3-A4, 2-m3.
Cello -- o 1 2 1 2
o-P5, o-M6, o-m7, o-m6, 2-P5.

Hymn of Freedom
Themes from Brahms Symphony No. 1

GENERALITIES: cont.

Chords: Viola -- o 1
2 o
3-F Major, o-G Major

Harmonics:

Signs: $C, \cup, \cap, \sqcap, \vee, \cap, \dots, +, \equiv, <, >, ^\circ, \triangleright, \triangleleft, \odot$.

Vocabulary: Theme, symphony, allegro non troppo, pizzicato, arco, piu andante, piano, pianissimo, sforzando, mezzo forte, crescendo, majestic, allegro, forte, tremolo, divisi, unison.

Comment: all string parts have divisi (by 2) sections.

Hymn of Freedom
Themes from Brahms Symphony No. 1

PARTICULARS

- Beginning to (B): 1st violin -- This noble melody loses character in direct proportion to the number of notes taken off the G string. In view of this, it is marked to be played all on the G string. This presents a fine opportunity for the 1st violins to learn to play high on the G string. A really important thing to master. The note 'a' (4 after (A)) is to be taken with the 3rd finger because of that fingers greater strength and expressive capabilities. The return to I position (3 before B) is a relatively long shift and will need plenty of repeating to insure smoothness, good intonation and tone. (Second finger moving to the note B should "carry" the shift).
2nd violin -- this part also fits and needs to be kept on the G string.
Cello -- this part is for viola in the original score. It fits well on the cello's D string and should be kept there for the darker quality of tone. IV position at A, III pos., then IV pos. again before returning to I position.
Viola and String bass -- the pizzicato should be precise, clear and resonant without being too loud. The staccato indications preclude the use of many open strings because they ring longer. The bass fingering avoids open strings on the weak parts of beats and as a result is mostly in II position.
- (B) to (D): most of this section is pizzicato in all string parts. Clarity and precision are of greatest importance.
- 4 and 5 after (C): The chords should not be arpeggiated very much, so the violin players have been asked to divide. The violists, however, should play all 3 notes unless there are enough players to divide the chord successfully.
- (D) to (F): The tremolo should be kept very, very soft, as near 32nd-notes as possible, near the tip of the bow, but audible. It would be wise to rehearse the strings alone on this. Some young players have a prejudice against playing inside parts leaving the chords incomplete and/or the balance wrong. The same sort of checking should be done at G.
- (F): This pizzicato can best be done with the little finger of the left hand unless a pause is made just before (F). With the bow out at the tip, the tremolo has to be stopped a moment before the hand can be brought to the string for a right hand pizzicato. The finger number in parenthesis should be the one to pluck the string.
- (G): This tremolo - not used in the string bass part - is louder so the bow is used more toward the middle (i.e. u.1/3 for mf, near the middle for f). All players should play all the notes printed for them.
String bass part is legato and in II, II½, ½, III, II½ and II positions to keep the tone consistent and smooth and to allow maximum use of vibrato.

Hymn of Freedom
Themes from Brahms Symphony No. 1

PARTICULARS cont.

(H): bowing should be colle - like pizzicato with the bow.

(I): bowing is a mixture of sustained notes with accented detache start and quarter-notes detache lance linked to the sustained ones.

3 before the end: all players should play all the notes written for them.
First violin , cello and string bass -- II position;
Second violin -- III position.

Hymn of Freedom
(Theme from Finale 1st Symphony)

R
1
easy

Brahms
arr. Gardner

BRASS CRITIQUE

Concept of tone should be dark, round and warm. At (A), horn must predominate. At (D), trumpet solo tone should be warm and expressive. A slight vibrato would enhance tone.

At (F), beat 3 should be long but separated from beat 4. All players should breathe after dotted half-note only and after the 4th bar.

At (H), brass tone should be quite broad, but without vibrato.

At (I), accented notes should be well separated and accented with breath.

WOODWIND CRITIQUE

Clarinet - Key of D is only problem.

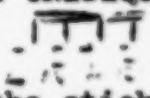
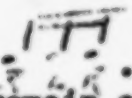
Bassoon - Finger 4th space G

At (F), finger C#

Oboe - At (C) don't allow any daylight to show when you tongue; use "da" syllable.

Flute - Mark breaths in 2 bar phrases or flute will breathe every bar. Embouchure must be quite closed to enter on high G after (G). Insist on f entrance.

PERCUSSION CRITIQUE

Stick quarter ^{Tr.} note before B either  or . Play staccato notes with a quick upward snap allowing the stick to remain on the drum the shortest possible time.

Snare drum five measures from the end separate the half note rolls with the ensemble.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

- | | | |
|--|---|----------------------------------|
| 1. <u>1-2 pattern</u> means 1 2 3 4. | } | <u>The basic finger patterns</u> |
| 2. <u>2-3 pattern</u> means 1 2 3 4. | | |
| 3. <u>3-4 pattern</u> means 1 2 3 4. | | |
| 4. <u>Extended or All-whole-step or whole-tone pattern</u> means 1 2 3 4, i.e., no fingers are placed closely together. | | |
| 5. <u>1''23 4 pattern</u> indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers. | | |
| 6. <u>12''3 4 pattern</u> -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2. | | |
| 7. <u>1 23''4 pattern</u> -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3. | | |
| 8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above). | | |

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Loure -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (loure) -- two or more détaché porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\vee$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY NO. 6 IN C MAJOR

R 2
difficult

SCHUBERT

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

FRANZ SCHUBERT

b. Vienna, Austria 31 January 1797
d. Vienna, Austria 19 November 1828

Again we find that famous city of music, Vienna, as the birthplace and home of a famous musician. Franz Schubert, one of the greatest of the Romanticists, was born into the family of the local schoolteacher. It was just naturally assumed by everyone that Franz would also teach school. There was very little chance of earning a living by music in 1812. His entire family was musical and, in addition to his normal school training (to become a teacher), he wrote music for the family quartet to play.

Given an appointment to teach in his father's school, he soon learned that the drudgery of the schoolmaster's lot was not for him. He decided to quit his job and went to live a Bohemian artist's life in Vienna. He had a passion for friendship and his friends decided his talent was so great that something had to be done to relieve him of the drudgery of earning a living. These music-loving people became known as "Schubertians" and helped him get established as a young and eager composer. Schubert shared bachelor quarters with his friends in a "community" life. When one of them had luck to sell a painting, a poem, or a piece of music, they all dined sumptuously and went to the theatre. They lived on rolls and coffee and even borrowed each others clothes.

Like Haydn, Schubert was engaged as music teacher in the household of Count Esterházy; a wonderful opportunity for teaching music, performing and composing. He never married but his famous romance for the Countess, Caroline, has been used as the plot for a very successful musical, "Blossom Time."

Schubert and Beethoven lived within a mile of each other but seldom met. Beethoven had withdrawn from society because of his deafness and Schubert was intensely shy and stood in awe of Beethoven. He had little better luck with his other hero, the German poet, Goethe. Twice he sent Goethe sets of his songs using the poet's works as texts but the master poet did not even acknowledge the gift.

Like Mozart he never realized much financial gain from his music. After his death his entire possessions were sold for twelve dollars. However, he did leave a large stack of manuscripts, a priceless gift to the world of music.

Schubert possessed great skill as a "colorist" in his music. He was fond of the restless movement of violins and soft persistent plucking of the basses and this was quite evident in his Unfinished Symphony. He was a "melodist": often melody following melody with apparently little connection. Perhaps his greatest contribution to the world of musical literature was the Art song, or German Lied. He had a uniquely happy agreement between verse and music. He always used great literature for his text, and borrowed from Goethe and Shakespeare for two of his most famous Lieder, The Erlking and Hark, Hark the Lark! Interesting to note that Schubert was an avid reader and when he was so ill just before he died, asked a friend to send him copies of James Fennimore Cooper's The Last of the Mohicans, The Spy, and The Pioneers.

Works:

Over 1200 pieces of music

600 Songs

9 Symphonies

2 Operas

Chamber music

Piano music

Sacred music

SYMPHONY NO. 6
IN C MAJOR

Schubert

R
2
difficult

Schubert's Sixth Symphony is identified as the "Little" to distinguish it from the larger and greater C Major Symphony that came one decade later. But it is "little" in other ways, too - in fact, some think it one of the least interesting of all of Schubert's symphonies. Nor does fresh lyrical invention compensate for an overall monotony of style.

The first movement emphasizes the woodwind. After a slow introduction, it presents the first two main themes. The lyrical interest of these ideas is maintained throughout the exposition and development. Most of the dramatic content of this movement is found only in the coda. In the second movement, a graceful melody is given by the strings and repeated by the woodwind. Several formal variations follow. In the third-movement Scherzo, woodwind and strings alternate in presenting the thematic material, which is mainly energetic; but a calm, even sober, mood intrudes into the trio. There are two main subjects in the finale. The first is capricious, the second in a perpetual-motion style.

Schubert wrote eight symphonies, No. 8 is the Unfinished. He was supposed to have written another symphony, the Gastein in 1825 but no trace of it has been found.

Symphony No. 6
(1st Movement)

I

Schubert

R
2
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext., 1''23, 1st & 4th finger extensions.
2nd violin -- 1-2, 2-3, 3-4, 1''23, 2-3-4, 1st & 4th finger extensions.
Viola -- 1-2, 2-3, 3-4, ext., 1-2-3, 3-1 contraction.
Cello -- Lowered and upward extensions.
String bass -- extension.

Positions: 1st violin -- I, II, III, IV, V.
2nd violin -- I, II, III, IV.
Viola -- I, II, III.
Cello -- $\frac{1}{2}$, I, II, III, IV.
String bass -- I, II, II $\frac{1}{2}$, III, III $\frac{1}{2}$, IV.

Bowing: Sustained martelé, martellato chords at heel, détaché, legato, lifts, portato, son filé, hooks, spiccato, sautillé, détaché lancé, détaché porté, staccato, collé, grand détaché, staccato.

Pizzicato: Cello -- R.H. String bass -- R.H.

Ornaments: Double grace-notes, trill, single grace-notes.

Tremolo: None

Dynamics: PP, P, fzP>, f, fz, fP, ff, rinforzando, >, <, cresc.

Rhythms: Triplets, 5 note scale grouping, synocopation.

Meters, tempos and tempo changes: 3/4, Adagio, ♩ , Allegro, Più moto.

Double-notes: 1st violin -- 1 2 o 2 1 2 1 1
2-A4, 1-m6, o-P5, 1-M6, o-P8, o-m7, o-M6, o-m6,
o 4 3 2 3 3 3 2 4
1-A4, 1-P8, 1-m7, 3-A4, 2-m6, 2-M6, 1-d7, 2-P5, 3-M6.

2nd violin -- 2 1 2 3 1 3 2 2 2 2
3-d5, 3-M3, 3-d7, 3-P5, o-M6, 2-M6, 1-M6, 1-m6, 3-P4, 2-P5,
3 2 1 1 o 4 o o 1
2-m6, 1-d7, 3-m3, 4-M2, o-P5, 3-m6, 3-M2, 2-M3, 1-P5.

Viola -- 1 o 1 1 1 3 o 1 2 3 o
o-P8, o-P5, o-m6, 3-m3, 3-M3, 2-m6, 2-m3, 3-A2, 3-d5, 3-P5, 2-M3,

Symphony No. 6 - (1st movement)

GENERALITIES cont.

Double-notes: Viola cont. 2 4 3 2 2 1 2 3
 4-m3, 3-m6, 2-M6, 1-M6, o-m7, o-M6, 1-m6, 1-m7.

Chords: 1st violin -- o 1 2 3 2 3
 2 o 1 3 1 2
 3-C Maj., o-D Maj. o-G Maj., 2-D Maj., 1-G Maj., 1-C Maj.

2nd violin -- o F-1 1 2 2 2
 2 C-2 o 1 1 2
 3-C Maj., F-2, o-D Maj., o-G Maj., o 1-C Maj.,
 2 o-G Maj.,
 1
 1-C Maj.

Viola -- 2
 1
 o
 o-C Maj.

Harmonics: Viola -- mid-string C.

Signs: Lift signs, $\sqcap$, $\vee$, dots, dashes, compound slurs, hooks, slurs, ties, fermata, $\frown$, repeat sign, commas, extension signs.

Vocabulary: au talon, sul, lower half, whole bow, upper half, tip, frog, middle, grand pause (G.P.), upper 1/3, an froesch. Also see above.

Comment: rapid scales, chromatic scale fragments.

Symphony No. 6
(2nd Movement)

II

Schubert

R
2
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions;

1st violin -- 1-2, 2-3, 3-4, ext., 1'234, 12'34, 1-2-3,
1st & 4th finger extensions.

2nd violin -- 1-2, 2-3, 3-4, ext., 12'34, 1st finger extensions.

Viola -- 1-2, 2-3, 3-4, 2-3-4, 12'34, 1st finger extension.

Cello -- Lowered & upward extensions.

String bass -- nothing unusual.

Positions: 1st violin -- I, II, III, V.

2nd violin -- I, II, III, IV.

Viola -- I, II, III.

Cello -- I, II, III.

String bass -- $\frac{1}{4}$, I, II, II $\frac{1}{4}$, III, III $\frac{1}{4}$.

Bowing: Legato, hooks, détaché lancé, détaché porté, spiccato, accented
détaché, staccato.

Pizzicato: Cello -- R.H.

String bass -- R.H.

Ornaments: single grace-notes.

Tremolo: None

Dynamics: PP, P, f, ff, fp, fz, cresc., dim., decresc.

Rhythms: Triplets, dotted rhythms, ties followed by rapid 32nds and sextuplets,
syncopation.

Meters, tempos and tempo changes: 2/4, Andante.

Double-notes: 1st violin -- 1 3 2
-- o-M6, 2-M6, 1-M6.

2nd violin -- 3 3 1 o o 1 2
2-d7, 2-m6, 3-m3, 3-M2, 2-M3, 3-M3, 1-m6,
3 1 2
2-M6, o-M6, 2-P5.

Viola -- 1 2 o o 3 2 o 3 2
o-M6, o-m7, o-P-5, 2-m3, 2-m6, 4-m3, 1-P4, 4-d5, 3-A4,
2 1 o 1 2 1 1 o
3-d5, 2-A4, 1-P4, 3-M3, 3-P4, 3-m3, o-m6, 1-M3,
2 2
1-M6, 1-m6.

Chords: 1st violin -- 2 2 3
1 2 2
1-C Maj., 1-C Maj., 1-C Maj.

Symphony No. 6 - (2nd Movement)

GENERALITIES cont.

Chords: 2nd violin -- 2

1

1-C Maj.

Viola -- 2

1

1

o

o

o-G Maj.

o-C Maj.,

Harmonics: 1st violin -- mid-string D,A.

Viola -- mid-string C.

Signs: Slurs, $\rceil$, $\vee$, hooks, compound slurs, ties, accents, repeat signs,
1st & 2nd endings, extension signs.

Vocabulary: See above.

Symphony No. 6
(3rd Movement)

III

Schubert

R
2
difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext., 12'34, 1st & 4th finger extensions.

2nd violin -- 1-2, 2-3, 3-4, ext., 1-3 contraction, 1st & 4th finger extensions.

Viola -- 1-2, 2-3, 3-4, 1st & 4th finger extensions.

Cello -- lowered and upward extensions.

String bass -- extensions, pivoting.

Positions: 1st violin -- I, II, III, IV, V, VI.

2nd violin -- I, II, III, V.

Viola -- I, II, III.

Cello -- I, II, III, IV.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, IV, V.

Bowing: Spiccato (crisp), accented détaché, legato.

Pizzicato: R.H.

Ornaments: None

Tremolo: None

Dynamics: PP, P, f, ff, fp, fz, cresc.

Meters, tempos and tempo changes: 3/4, presto, piu lento.

Double-notes: 1st violin -- 1 2 2 3 4 1 2
o-M6, 1-m6, 1-M6, 2-m6, 1-P8, 2-A4, 2-P5.

2nd violin -- 2 3 1 1 1 o o 4
o-m7, o-P8, o-M6, 3-m3, 3-M3, 3-M2, 2-m3, 1-P8,
3 3 3 2
2-d7, 2-M6, 1-m7, 1-M6.

Viola -- 1 3
1-P5, o-P8.

Chords: None

Harmonics: 1st violin -- mid-string A, E.

Viola -- mid-string C, G.

2nd violin -- mid-string G.

String bass -- mid-string G.

Signs: $\cap$, $\vee$, dots, slurs, lift signs, repeat signs, accents, extension signs.

Vocabulary: Scherzo, tenuto, Scherzo da capo, G.P., (also see above) restez, sul.

Comment: Keys to 7 flats used. Violin parts contain a running scale passage with continually changing patterns.

Symphony No. 6
(4th Movement)

IV

Schubert

R
2
difficult

STRING CRITIQUE

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext., 2-3-4, 1''23'4, 12'34, 1st & 4th finger extensions.

2nd violin -- 1-2, 2-3, 3-4, ext., 1''23'4, 12'34, 1st & 4th finger extension.

Viola -- 1-2, 2-3, 3-4, ext., 2-3-4, 1st finger extensions.

Cello -- lowered and upward extensions.

String bass -- extensions or pivots.

Positions: 1st violin -- I, II, III, IV.

2nd violin -- I, II, III.

Viola -- I, II, III.

Cello -- $\frac{1}{2}$, I, II, III, IV.

String bass -- $\frac{1}{2}$, I, II, III, III $\frac{1}{2}$, IV.

Bowing: Lifted bowing, legato, spiccato, sautillé, détaché porté, détaché, hooked dotted rhythm, martelé at frog, grand détaché porté;

2nd violin & viola -- spiccato coupled with the use of alternating strings.

Pizzicato: R.H.; cello -- L.H. open D; string bass -- L.H. open A and open D.

Dynamics: PP, P, f, ff, fz, cresc.

Tremolo: measured 16ths.

Rhythms: dotted rhythms.

Meters, tempos and tempo changes: 2/4, Allegro moderato.

Double-notes: 1st violin -- 3 1 o 2 o 2 3 2
o-P8, o-m6, 3-M2, 1-m6, 2-M3, 1-M6, 2-m6, 3-A4,
4 4 3 o 1 2 4
3-M6, 2-m7, 2-M6, o-P5, 1-P5, 2-P5, 3-m6.
2nd violin -- 3 o 1 4 4 3 2 1
2-m6, 1-A4, o-m6, 3-M6, 1-P8, o-P8, o-m7, o-M6,
2 3 1 1 o 3
1-M6, 2-M6, 2-A4, 3-m3, 2-M3, 3-P5.
Viola -- 3 3 2 o 1 2 3 3
o-P8, 1-m7, 1-m6, 2-M3, 3-m3, 4-m3, 2-m6, 3-P5,
2 1 1 2 o 1
1-d7, 1-P5, 3-M3, 2-P5, o-P5, o-P8.

Chords: 1st violin -- 3 2 1 4 3 E-o
2 2 2 3 3 C-2
2-F Maj., 1-C Maj., o-B dim., 3-C Maj., 2-G Maj., E-1,
3 2 3 Bb-4 2 1
2 1 3 C-2 1 o
1-D Maj., o 2-F Maj., E-1, 1-F Maj., o-d min.,
o-G Maj.,
2 2 3
1 1 2
1-C Maj., 1-G Maj., 1-C Maj.

Symphony No. 6 - (4th Movement)

GENERALITIES cont.

Chords: 2nd violin -- 2 2 1 2 o
2 1 o 1 1
1-F Maj., o-C Maj., o-G Maj., 1-C Maj., 3-A min.,
3 2 3
2 1 2
1-D Maj., o 2-Bb Maj.
o-G Maj.,

Harmonics: Cello -- mid-string C.

Signs: □ , √ , dots, dashes, repeat signs, fermatas, slurs, points (•),
hooks, L 1/2, M., L 1/3.

Vocabulary: au talon, simile, G.P., am frosch, tip, frog, divisi, unison,
lift signs.

Comment: rapid running scale passages in the violin. Rapid 4 note arpeggio sequences.

Symphony No. 6
in C Major

R
3
difficult

Schubert

BRASS CRITIQUE

The opening octaves are dangerous for the trumpets (concert C which will be D if B $\flat$ trumpets are used). The high D will be flat and the low D will be sharp. This octave is difficult and must be "lipped" into tune. Use of C trumpets would be helpful.

The start of all notes marked sf should be tongued with a little "sting" on the beginning. All notes marked ff should be held out full length with full sound. Brass parts are not technically difficult. They should not be doubled. However, 1st horn may need some help. Dynamics must be studied.

WOODWIND CRITIQUE

Clarinet - This is a medium-difficult work for clarinet. Some nice parts. The big problem is transposition. For junior high use, it would probably be better to write out a transposed clarinet part (from C to B).

Bassoon - In the first movement finger G $\frac{4}{7}$ bar 7 $\rho \rho \frac{2}{3} \epsilon^b$
Use this fingering all through for pitch.
Play all notes from above staff up with
L. H. E $\flat$ key for pitch and even sound. Finger E $\frac{4}{7}$ before (H) 8 bars $\rho \rho \frac{2}{3} \epsilon^b$
In the second movement finger high B $\flat$ 8 after (Q) $\frac{4}{7} \epsilon^b$
The high register is quite demanding! $\frac{3}{b} \frac{2}{3} \epsilon^b$

Oboe - 1st movement - Bar 13, finger D grace note with D trill key. Finger high D in 2nd bar (B) $\frac{4}{7}$
Use Fork F in solo at (92).

Use half hole in solo beginning at 203 on D $\frac{4}{7}$ and E $\flat$.

2nd movement - Bar 22 use L. H. E before R. H. D $\flat$ (both use half hole).

3rd movement - In piu lento use L. H. D $\sharp$, R. H. C $\sharp$.

4th movement - Fork F fingering in solo at (265).

Flute - 1st movement - Bar (13) trill with D $\sharp$ trill key. 7 after (6) finger F $\sharp$, remove thumb for G $\frac{4}{7}$. p p entrance measure (294) is really tough.

2nd movement - At (M) use thumb B $\flat$.

4th movement - Trill D to E in final bars. Finger high D and left 3rd finger, L. H.

PERCUSSION CRITIQUE

The timpani are used to reinforce other instruments. They are in rhythmic unison and often pitch unison with other parts. Hold notes for exactly the duration then muffle with the hand.

Third measure after D, $\frac{4}{7}$ indicates sixteenth notes which is a measured roll. Letter L $\frac{4}{7}$ indicates eighth notes.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1'23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12'3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23'4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign  indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

HUNGARIAN DANCES NO. 1 and 3

^R₃
difficult

BRAHMS
arr.
Wiesenfeld

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

JOHANNES BRAHMS

b. Hamburg, Germany 7 May 1833
d. Vienna, Austria 3 April 1897

In the poorer section of Hamburg, Germany, was born the man Johannes Brahms who later was destined to be called "Beethoven's successor in the art of composing music for the symphony orchestra." There was never any question as to what Johannes would be. Both parents taught him his music and he responded at an early age. His father saw to it that he had the best of teachers and Brahms was soon composing music and conducting as well as playing the horn in the local bands.

With the famous Hungarian violinist, Reményi, Brahms traveled all over the Rhine country and carried his bundle of manuscripts with him. It was on one of these trips that he met Robert and Clara Schumann and made a friendship that was to last him the rest of his life.

These were the learning years. When he was thirty years old he decided to try his luck in Vienna, the magic city of music. This was his home for the rest of his life and here he devoted himself almost exclusively to the work of musical composition. He soon discovered that a definite position with its routine and policies was not for him. These were the wandering years. Usually he spent one or two of the winter months traveling, making guest appearances as conductor and pianist. In the summer he lived outside of Vienna in his beloved mountain districts. The rest of the time he lived in his humble quarters in Vienna.

He never married but dearly loved all people and they in turn reciprocated that love. "Herr Doktor" was a familiar sight as he ambled down the streets of the city, whistling a tune or composing a melody later to be transferred to the manuscript.

The master years were spent simply. He rose early to catch the birds singing, took long walks in the country, and went back to the local Inn for his noon meal. He soon took his place in the Austrian city as the greatest of living composers. He hated publicity and to his dying day remained shy and aloof, a simple-hearted man loving nature and mankind.

Brahms had the Classicist's feeling for tradition and form but to these he brought a wealth of emotion, feeling, and poetry. He combined freedom of emotion with the discipline of structure and classical technique, producing an art that was uniquely his.

Works:

- 4 Symphonies
 - Variations on Theme of Haydn
 - Concerto for violin and orchestra
 - Concerto for violin, cello and orchestra (Double Concerto)
 - German Requiem (written for Robert Schumann)
 - Hungarian Dances
- 2 Overtures - Academic Festival
 - Tragic
- Violin and cello sonatas

Hungarian Dances, No. 1 and 3

R
2
difficult

Brahms
arr. Riesenfeld

When he was traveling with the famous Gypsy violinist, Remenyi, Brahms became fascinated with the Hungarian folk music, country and gypsy dance music. Using native themes Brahms wrote twenty-one Hungarian dances; first as piano duets, later for violin and later for orchestra. He used very effectively in his music the deep tenderness, melancholy and variety of tempi so characteristic of the gypsy melodies.

All the dances follow the pattern of the Czardas in which the slow and fast parts alternate back and forth at the will of the dancers.

Note: It is probably better to play dance #3 first and follow it with dance #1.

The Hungarian Dances nos. 5, 6, 17, 3, 1, 20, 19 and 18 are recorded by Herbert von Karajan and the Berlin Philharmonic.

Mr. von Karajan is probably one of the busiest recording conductors in the world. He had the good fortune to be born in Salzburg, Mozart's birthplace, and has carried this musical heritage with him through his years of incredible success.

Side A Bands 4 and 5

Hungarian Dances Nos. 1 and 3

R
2
difficult

Brahms
Arr. Riesenfeld

STRING CRITIQUE

GENERALITIES:

Finger Patterns, Extensions and Contractions:

1st violin -- 1-2, 2-3, 3-4, 12' 34; 1st finger extensions, 1 → 4 contractions.

2nd violin -- the same.

Viola -- 1-2, 2-3, 3-4, 123, 1" 234.

Cello -- lowered extensions.

String bass -- 1st finger extension (pivot).

Positions:

1st violin -- I, II, III, IV, V, VI, VIII.

2nd violin -- I, II, III, IV.

Viola -- $\frac{1}{2}$, I, III.

Cello -- $\frac{1}{2}$, I, II, IV, VI.

String bass -- $\frac{1}{2}$, I, II, III, IV, VI.

Bowing: legato, lifts, colle, accented detache, detache, hooks, spaced legato strokes - ornamented detache lance?, spiccato, staccato, measured tremolo, portato.

Pizzicato: R.H.

Ornaments: single grace-notes, short trills, double and triple grace-notes.

Tremolo: viola and cello -- triplet 16th-notes, sextuplet 16th-notes.

Dynamics: pp, p, rf, f, ff, sf, ➤ ➤ ➤, < < <, < >, > >, > >, cresc., dim.

Rhythms: dotted rhythms, syncopation. Double-dotted 8th and 16th notes.

Meters, tempos and tempo changes: 2/4, allegro molto, animato, sostenuto e poco a poco in tempo, allegretto, vivace, tempo I, poco string, rit. poco a poco.

Double-notes: 1st violin -- 3 o 4 3 2
2-M6, 1-m3, 3-m6, 2-M6, 1-m6.
2nd violin -- 1 o 2 3 2 o 1 1
3-m3, 2-m3, 1-M6, 2-M6, o-m7, 3-M2, o-m6, o-M6,
2 o 3
1-m6, o-P5, 2-m6.
Viola -- 4 3 2 o 1 4 o 3 2
3-m6, 2-m6, 1-m6, 2-M3, 3-m3, 1-P8, o-P5, o-P8, o-m7,
o 1 2 2 3 o 3 2
2-m3, o-m6, 4-M3, 1-M6, 2-M6, 3-M2, o-M2, 3-d 5,
o 1 1 3
1-P4, 1-P5, 2-A4, 3-P5.

Hungarian Dances Nos. 1 and 3

Cello -- 1 0 4 1 0 0 1 0 1 1
o-m6, 3-m3, 2-M6, 4-M3, o-P5, 1-A4, o-M6, 4-M2, 1-P5, 2-A4.

Chords: 1st violin -- 2 1 3
 1 o 2
 o-C minor, o-G minor, 1-C#d7 (5th missing),
 3 4
 o 1 4 2
 o-D Major, o 3 1
 o-G Major, o-D Major (5th missing), o-G Major
 (Root omitted)

1 2
3 o 1
o-D Major, 1 o
1-AMm7 (3rd missing), o-D Major.
2nd violin -- 2 1 2 1
3 o o o
3-C Major, o-G Major, 1-AMm7(3rd missing), o-D Major,
2-B
1-D 2 1
o-D 1 o
o-G, o-G Major, o-B minor.

Viola -- 2-F 2 3 1 o-D 3 3
o-G 1. 2 o 1-A 2 2
o-C, 1-D Major, 1-D Major, o-C minor, 1-D, 1-D minor, 2-B minor,
o 1 2
2 o 1
4-D Major, o-G Major, 1-A Major.

Cello -- 4
3
1-D Major.

Harmonics: Viola -- mid-string C. Cello and string bass -- mid-string G.

Signs: $\frac{\sim}{\sim}, \frac{=}{=}, >, n,), \dots, n, v, n, ||, ||, \cup, \cap, \subset$
 $> \cup, d., d..$

Vocabulary: espressivo, leggiro, restez, grazioso, arco, sotto voce. See above as well.

Comment: The best order of performance would probably be No. 3 first, No. 1 second. Tenor clef in the Cello part. In the Hungarian Dance No. 3 is a very important part for the Viola that is not doubled by the other strings.

Hungarian Dances Nos. 1 and 3

PARTICULARS:

Hungarian Dance No. 1

Beginning to (A): The unusual combination of dynamic change with a strong-weak pairing of dotted quarter and 8th-notes is not the easiest thing to achieve. This occurs in the Violin and Viola parts. The Violins should stay on the G string all during this section.

The syncopation in the Viola and Cello should be marked well enough so that it comes through clearly. The bowing for this in the Viola part should probably be detache porte. In the Cello part, a lifted detache-like stroke followed by a legato stroke with a porte-like beginning changes to detache porte in the fifth and similar measures.

(A) to (B): 1st violin -- continues as in the opening section but an octave higher. The double-notes should be played by each player.

The 2nd violin harmonizes and changes to pizzicato during the ties.

Viola changes to a triplet motor-rhythm and should use a broad spiccato bowing in the $L\frac{1}{2}$ of the bow. The part needs to be divided.

String bass -- should use a very well sustained detache porte bowing.

(B) to (C): The violins should use what might be called an "ornamented detache lance" ($L\frac{1}{2}$) for the spaced 16th-note slurs. The bow should probably be lifted slightly during the rests. At 4 after (B) a colle stroke should be used followed by two detache strokes the first of which is accented by striking from the air. Four before (C), in the 1st violin part, a very brilliant detache should be used; one before (C) detache lance, legato, detache lance with a lift.

Viola -- bowing is accented detache except for the measures like 4 after (B) - see 1st violin.

Four before (C) -- spiccato except for accented detache note two before (C).

Cello and String bass -- heavy colle four before (C); spiccato one before (C).

(C) to (D): is a variation of (B) to (C). Only the last 4 measures of the 1st violin part remain the same. The bowed portion of the second violin part is spiccato. In the viola part, the four measures before (D) are spiccato. The Cello and string bass parts are much the same.

(D) to (F): each string part has the figure quarter-note (7) slurred to a double-note or chord. The double-note or chord is sometimes 1. followed by a 16th-rest and a 16th-note or 2. by a single 8th-note. In the case of 1., the sixteenth is hooked in the same bow direction accented detache. In the case of 2., the 8th-note is played in a new bow direction with a lifted martele. The initial note (the quarter-note) must be started as near the frog as possible and with a martele beginning. Young players tend to use up a down-bow very

Hungarian Dances Nos. 1 and 3

PARTICULARS: cont.

quickly so practice in using less than a half-bow for the quarter-note will be needed. This will help them to have at least a half-bow to spend on the double-note or chord - to have this amount of bow available is really an essential.

The separate 8th-notes should be kept spiccato.

1st violin -- the 16th notes 1 and 5 after E should all be played in the same position (V and VI respectively) and with a semi-spiccato bowing.

Violins -- The trills should probably be 5-note ones beginning with the main-note. The 2nd 8th after the trill should be bounced except when held out.

Cello and bass -- the arco quarters should be either detache porte or accented detache depending on the amount of separation the conductor desires.

(F) to the end: Most of this part of the composition is a repetition. The new section, (K) to the end, asks for virtuoso performance of the 1st violins. The Cello part is in tenor clef for 2 measures. The separate 8th notes in the Viola and Cello parts should be played with a very heavy spiccato at the heel of the bow. The string bass should probably use the so-called "flit-stroke" with the whole bow for its 8th notes.

The chords preceeding the final measure should be so played that all their notes sound simultaneously. The final chord is, of course, indicated as a broken one in the violin and viola parts.

Hungarian Dance No. 3

Beginning to (C): all parts -- The pizzicato portions should be played with the goals of achieving perfect ensemble and beautiful tone in mind. Use vibrato.

Viola and Cello -- The arco syncopation patterns should be bowed with a light flying spiccato for the hooked 8ths and a light sustained martele for the accented quarter notes. When the passage "smooths out", the bowing might best be a light detache porte.

(C) to the end: Violin and Viola parts -- Between (C) and (D), the 3-note chords should be played without dividing. The 4-note chords should be divided as indicated.

- All parts -- between (C) and (D) the bowing is a colle (or a lifted martele?) bow stroke for the short single eighth-notes (chords in the upper parts); sustained martele or martellato for the quarter-notes and half-notes (chords in the upper parts).

Viola and Cello parts -- beginning 1 before (D), the triplet measured tremolo might be best played sautille to avoid drowning out other parts and to obtain clarity. Note the change to duplets 4 before E.

String bass -- the son file beginning one before (D) is a good chance for the players to show their "vaunted prowess" at the use of this stroke.

Viola -- The passage beginning at (E) is very important and must be very well played. Spiccato for the 16ths, staccato or a slightly flying staccato for the hooked 8ths.

Hungarian Dances No. 1 and 3

R
2
difficult

Brahms
arr. Riesenfeld

BRASS CRITIQUE

Dance No. 1 -- Octaves after (A) in trumpets will be difficult to tune. High E (4th space) will probably be flat and low E will tend to be sharp. Same is true with octave D's.

At (B), 8th notes should not be too short. Sforzato must be done more with breath than with the tongue. Make much dynamic contrast as marked. At (D), accented notes should be long, but still separated.

Dance No. 3 -- At (C), be sure that tone does not become strident. Notes should be well accented. Insist on all dynamic indications; much dynamic contrast is required.

All 4th space E naturals will tend to be flat in 1st cornet. Use of 1st and 2nd valve on this note will help this problem considerably; however, be careful of over-correction.

WOODWIND CRITIQUE

Clarinet parts are very difficult, especially the first clarinet part.

Dance No. 1 - For 16th note passages at (C) and (I) use either QTP or QTM (whichever is easier and/or in tune) for high D. Rather than tonguing every note, slur two and tongue two.

Dance No. 3 - These are also difficult parts. Clarinet has good work-out.

Bassoon - Dance No. 1 - Use this fingering for 3rd space E^b for projection.

The first part demands a well-developed upper register.

Dance No. 3 - Use "ta" for 16th notes at (B) in first part. Use "da" for 16th notes in bar 7 of (B).

Oboe - Dance No. 1 - Be careful to use Fork F with D to E^b fingerings. 3 bars after (E) finger high D

Dance No. 3 - Tonguing low C's in solo is very difficult. Use "da" and a very open throat.
This is a hard part for oboe.

Hungarian Dances No. 1 and 3

WOODWIND CRITIQUE cont.

Flute - Dance No. 1 - Difficult!

Trill C to D, 2 before (D) with D# triller.

3 after (E) trill D to E^b with G# key.

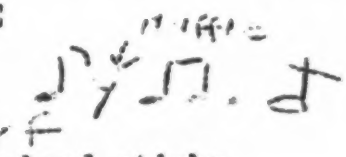
5 before (F) trill straight fingering.

2 before (F) trill with thumb B key.

Dance No. 3 - Play grace notes straight; this section will take much work.

Piccolo - Tricky, but range is easier than flute.

PERCUSSION CRITIQUE

No. 1 - Triangle muffle after forte eighth note.  indicates play quarter notes.

Timpani tr  indicates roll. Play with medium hard sticks.

No. 3 - Bass drum - use a medium hard beater. Do not allow excessive vibrations when playing the pp eighth notes.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
 2. 2-3 pattern means 1 2 3 4.
 3. 3-4 pattern means 1 2 3 4.
- } The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

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Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

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2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

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Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

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1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

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Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or detache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like snort story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

THEME AND FINALE (VARIATIONS ON A THEME OF HAYDN)

R 4
easy

BRAHMS

arr.
Jurey

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

JOHANNES BRAHMS

b. Hamburg, Germany 7 May 1833
d. Vienna, Austria 3 April 1897

In the poorer section of Hamburg, Germany, was born the man Johannes Brahms who later was destined to be called "Beethoven's successor in the art of composing music for the symphony orchestra." There was never any question as to what Johannes would be. Both parents taught him his music and he responded at an early age. His father saw to it that he had the best of teachers and Brahms was soon composing music and conducting as well as playing the horn in the local bands.

With the famous Hungarian violinist, Reményi, Brahms traveled all over the Rhine country and carried his bundle of manuscripts with him. It was on one of these trips that he met Robert and Clara Schumann and made a friendship that was to last him the rest of his life.

These were the learning years. When he was thirty years old he decided to try his luck in Vienna, the magic city of music. This was his home for the rest of his life and here he devoted himself almost exclusively to the work of musical composition. He soon discovered that a definite position with its routine and policies was not for him. These were the wandering years. Usually he spent one or two of the winter months traveling, making guest appearances as conductor and pianist. In the summer he lived outside of Vienna in his beloved mountain districts. The rest of the time he lived in his humble quarters in Vienna.

He never married but dearly loved all people and they in turn reciprocated that love. "Herr Doktor" was a familiar sight as he ambled down the streets of the city, whistling a tune or composing a melody later to be transferred to the manuscript.

The master years were spent simply. He rose early to catch the birds singing, took long walks in the country, and went back to the local Inn for his noon meal. He soon took his place in the Austrian city as the greatest of living composers. He hated publicity and to his dying day remained shy and aloof, a simple-hearted man loving nature and mankind.

Brahms had the Classicist's feeling for tradition and form but to these he brought a wealth of emotion, feeling, and poetry. He combined freedom of emotion with the discipline of structure and classical technique, producing an art that was uniquely his.

Works:

- 4 Symphonies
 - Variations on Theme of Haydn
 - Concerto for violin and orchestra
 - Concerto for violin, cello and orchestra (Double Concerto)
 - German Requiem (written for Robert Schumann)
 - Hungarian Dances
- 2 Overtures - Academic Festival
 - Tragic
- Violin and cello sonatas

Theme and Finale
Variations on a Theme of Haydn

R
4
easy-moderate

Brahms
arr. Jurey

The Variations on a Theme of Haydn was Brahms' first major work for orchestra. Written when he was 40 years old, Brahms made his first serious attempt to invade the symphonic field. One version of this number is for two pianos, unaccompanied. The Haydn theme on which this work is based came from the second movement of a little known Divertimento called The Chorale St. Antoni.

The work opens with the theme of the chorale followed by eight variations. The finale opens with a 5-bar ground bass version of the Haydn theme. At last the chorale returns in its original form in the woodwinds and then is played by full orchestra. The music ends suddenly with a dramatic outburst by the entire orchestra.

The arranger, Jurey, has long been an instrumental music teacher in California schools. Since 1955 he has been Supervisor of Music in the Los Angeles City Schools.

The recording is one by the old Master of the podium, Arturo Toscanini and the NBC Symphony Orchestra.

Theme and Finale
Variations on A Theme of Haydn

R
4
moderate

Brahms
Arr. Jurey

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

Advanced violin -- 1-2, 2-3, 3-4, ext.; 1st finger extensions.

Violin A -- 1-2, 3-4, ext.; 1st finger extensions.

Violin B -- 1-2, 2-3, 3-4

Violin C -- 2-3, 3-4; 1st finger extension.

Cello -- lowered extensions.

Viola -- 1-2, 2-3, 3-4; 1st finger extension.

String bass -- extension (pivot) of first finger.

Positions:

Advanced violin -- I, II, III, IV

Violin A -- I, II, III, IV

Violin B -- I, III

Violin C -- I, III

Viola -- I, II, III

Cello -- I, II, III, IV

String bass -- $\frac{1}{2}$, I, II, III $\frac{1}{2}$

Bowing: legato, linked detache lance, detache, colle, sustained, martele, heavy spiccato at frog, detache porte, staccato.

Pizzicato: R.H., quarter-notes in cello and string bass parts.

Ornaments: None

Tremolo: None

Dynamics: PP, P, MP, Mf, f, ff, .

Rhythms: no unusual difficulties.

Meters, tempos and tempo changes: Andante, .

Double-notes: violin B -- 1

o-M6

2

2

1

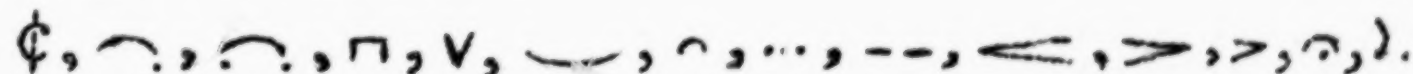
2

Chords: Advanced violin ----- o-G Major, 1-C Major

o

o

Harmonics: violin B -- mid-string G

Signs: .

Vocabulary: theme, finale, andante, piano, forte, pianissimo, fortissimo, mezzo forte, mezzo piano, marcato, staccato, spiccato, slur, tie, hook.

Comment: rapid one octave scales 7 note grouping in the advanced violin.

Theme and Finale
Variations on Theme of Haydn

PARTICULARS

Beginning section: advanced violin and violin A parts -- III position because the melody fits well on the D string, the D string color is appropriate for the melody and the fingering is strong, smooth and easy to tune in this position. Extend first finger for the F#'s - don't shift.

Violin B part -- this section is left in first position because the alternative possibilities seem to offer no advantages, only greater difficulties. The use of so many open D's is perhaps not ideal, but the tone of the D string is usually moderately good even on poor instruments and the D string will sound vibrant if the D an octave higher is vibrated. Second finger should cover both strings when playing F# to B. The players should try to keep the quality of tone as alike as possible even though two strings are being used.

Bowing for the theme is detache lance except when legato is indicated with slurs. This is true in spite of the printed markings that seem to indicate some form of staccato or martele and unseparated half notes.

The pizzicato in the cello and string bass should be round and full although soft, even and with vibrato. Players should stay out of the rosined area for plucking. The 3rd measure should be made to stand out and other similar measures likewise. II position is used in both parts to avoid the booming that open strings might give. Open strings are distinctly in the minority of the notes played on string instruments: their color is so different that they must be used tastefully and with care, not indiscriminately just because the note is easier to sound and an approximation of the correct pitch is assured (that is - if the temperature hasn't changed it or the pitch of the other instruments).

A before (B): cello -- IV, III and II positions used to keep a more consistent quality of tone.

2nd ending to (C): all violin parts and viola part -- bowing is colle for first quarter-note, sustained martele for the second quarter-note.

2nd ending to (D): use of positions other than first is to keep tone qualities more consistent. Most staccato 8th-notes should be bowed spiccato near frog; quarter-notes, martele; dotted quarter-notes (accented), sustained martele in lower $\frac{1}{2}$ of bow, linked 8th-notes, staccato.

(D): string bass -- III position.
all string parts -- half-notes should be played detache lance.

(F): advanced violin -- chords should begin with a martele attack the lower 3 notes simultaneously sounded. Only the top note (a dotted half-note) should be sustained. Bowing is thus a sustained martele.
all string parts -- lift the bow slightly before beginning the dotted half-note so that the quarter-note will not be too loud in relation to the

Theme and Finale
Variations on Theme of Haydn

PARTICULARS cont.

dotted half-note.

Last 3 measures -- martele attack on each note. Change bow (inaudibly) as many times as necessary on the last note to keep the volume up.

string bass has indication to use the stronger 2nd finger for these last G's. The open G string should be allowed to vibrate sympathetically.

Theme and Finale
Variations on a Theme of Haydn

R
4
easy-moderate

Brahms
arr. Jurey

BRASS CRITIQUE

Trumpet notes in measure 6 should be very soft and sustained. Blend with horn.

At (A) be sure brass plays a full 4-measure phrase. Slurred staccato should be very slightly separated.

At (B), be sure that brass f does not become heavy; messo forte would be better for brass here. Beats 2 and 3 of 1st measure of (B) should be just like previous slurred staccato.

Second ending before (C) is well edited. Play just as marked, short note followed by long note.

At (D), insist that trombones get 2nd position A natural high enough. It will tend to be flat.

At (F) E naturals in trumpets will tend to be flat - 1 & 2 fingering may be better here.

In general, piece should present no critical brass problems.

WOODWIND CRITIQUE

Clarinet - No problems except for playing in the key of A.

Oboe - Liner may be needed over first and subsequent bars to get length needed in this style. Careful attention must be paid to phrase consideration for breath marks. Length of phrase at (B) is so great that oboist will need breath before he has used up what is in his lungs. He should expell with a "ha" quickly before he takes a new breath.

Flute - Lines over opening bars may be needed for length of notes in this style. Very demanding of breath control. Phrase carefully!

PERCUSSION CRITIQUE

Snare drum rhythm measures 1-4 after B; 1-4 after D; one measure before E is in unison with ensemble. Triangle on the second ending is in unison with the woodwinds and French horn. Don't play too heavy, the triangle will be heard above the other instruments. Muffle the triangle on beats two and three in the second ending. Timpani and bass drum three measures from the end muffle on beats two and four.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

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Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

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Jeté -- see ricochet.

Legato -- smoothly slurred notes.

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"Link" -- see "hook".

Louré -- see portato.

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Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

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Sounding point -- see point of contact.

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-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

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SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
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9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
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12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
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 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

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Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
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Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

ANDANTE FROM BRAHMS DOUBLE CONCERTO

R 5
easy

arr. Carlin

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin

Composer of vast amount of piano literature.

Liszt

Greatest pianist who ever lived.

Rossini

Opera composer - Barber of Seville.

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

Andante
from Brahms Double Concerto

R
5
easy

Brahms
arr. Carlin

Written for violin, cello and orchestra in A minor, the Double Concerto was Brahms' last concerto. Here Brahms tried a 19th century adaptation of the concerto-grosso form. The two solo instruments are sometimes in conjunction and sometimes in contrast to the orchestra. The second movement (andante) has been arranged by Carlin for the orchestra.

Mr. Carlin, the arranger, established the Carlin Music Publishing Company in 1955. This is a leading publishing company of fine music by the master composers arranged for school orchestras. Nearly half of the company's publications have been arranged by Mr. Carlin. Mr. Carlin is a Tulsa, Oklahoma, man; a fairly young man (41), he majored in music composition at the University of Southern California.

R
5
moderate

GENERALITIES

Finger Patterns, Extensions and Contractions:

Violin A -- 1-2, 2-3, 3-4; 1st & 4th finger extensions; 1-4 contraction (C# - C).

Violin B -- 1-2, 2-3, 3-4 ext.; 1st finger extensions.

Violin C -- 2-3, 3-4; 1st finger extensions.

Viola -- 1-2, 2-3, 3-4; 1st finger extension.

Cello -- lowered and upward extensions.

String bass --

Advanced violin -- I, II, III, IV, V, VIII.

Violin A -- I, II, III

Violin B — 4, I, III

Violin C -- I, II, III

Viola -- I, III

Cello -- I, II, III, IV

String bass -- $\frac{1}{2}$, I, II

Bowing: legato, detache, hooked detache lance, detache lance, loure, sonfile,

Pizzicato: R.H.

Ornaments: None

Tremolo: None

Dynamics: f, p, mf, cresc., pp, ppp, $\leq$, $\geq$.

Rhythms: nothing unusual.

Meters, tempos and tempo changes: andante, 3/4, ritardando.

Double-notes: None

Chords: None

Harmonics: Advanced violin -- mid-string A
and violin A

Signs: $\cap$, $\cup$, $\sqcap$, $\sqcup$, $\dot{\cap}$, $\dot{\cup}$, $\vdash$, $\dashv$, $\leq$, $\geq$, $\subset$, $\times$.

Vocabulary: andante, legato, forte, piano, mezzo forte, crescendo, diminuendo, solo, tutti, ritardando, pianissimo, pianississimo, slur, tie, hook, detache lance, loure.

Comment: 2 or 3 violins solo.

Andante from Brahms
Double Concerto

PARTICULARS

Although it is commonly accepted as a rule, paired slurred 8th-notes should not always have a noticeably weaker 2nd note. This composition presents an example of this point. To make every pair of slurred 8ths noticeably strong-weak, strong-weak would make this music unutterably dull. The fact that these are 2 measure phrases with the climax falling at the beginning of the 2nd measure should be clear and each 8th note should grow from the preceeding one so that the phrase "arrives" at the 1st beat of the 2nd measure.

Beginning at (9), this phrasing is changed with the strongest part of each 2 measure phrase being at the beginning of the phrase. The phrase beginning at (13) has its climax delayed to the 2nd beat of its 2nd measure. The next phrase is extended to 3 measures through repetition of its 1st measure. At (18), the phrases are like those at (9) but beginning at (22) a greatly extended phrase is made up of two beat phrase members until the forte where the phrase members resume their 3 beat length.

At (29), the phrases reach their climax again as did the very beginning phrases but due to the bowing change, the 2nd beat will receive less emphasis and the 3rd beat more. Here, care must be taken to avoid overemphasis on beat 3 because an equal amount of bow has to be used for unequal time spans. Generally the longer duration down bow must be nearer the bridge, the shorter duration upbow nearer the fingerboard.

At (37) the rhythm of the previous measure pairs is switched. Since a WB should be used on the half-notes, the bow will by degrees have to be returned to the frog for the next half-note. (Length of down bow strokes must be less than upbow strokes).

The passage beginning at (41) is like that beginning at (13).

At (50), if the solo violin uses the advanced part, perhaps the violin A solo part should be omitted. The bowing for the solo parts is *detache* lance, some being linked two to the bow. A silvery, sweet, ethereal quality should be aimed for.

The fingering in all the string parts is aimed at achieving the kind of tone appropriate to the music in as consistent a manner as possible. String sections in which no players have a vibrato and which seem reluctant to try to learn vibrato will not successfully perform this composition.

Andante
from Brahms Double Concerto

R
5
easy

Brahms
arr. Carlin

BRASS CRITIQUE

Because of the key, the trumpet will have a slight tuning problem. The first trumpet is playing 4th space E frequently and the 2nd is playing low D and C# a great deal. The high E will be flat most of the time and the low D-C# will be quite sharp. Care must be taken to insure accurate tuning. These notes must be "lipped" into correct pitch - 1st & 2nd valve will help the high E tuning.

This will be the problem in this piece. The notes are not particularly difficult and style will not be a problem. At (13) make sure that trumpet gets the low E down low enough, and the high E high enough in measure 14.

No vibrato throughout. Concept of tone should be dark and round.

WOODWIND CRITIQUE

Clarinet - At (9) and (18) use chromatic F#. Second measure after (9) and (18) use Third measure after (9) and (18) use the chromatic F#. Four sharps might present a reading problem. Both clarinet parts are written quite a good deal in the throat register which might present some tuning problems.

Oboe - Use L.H. D# in bar 10. Keep throat open and play full to slur down to D in bar 13.

This part is unusually low, with many problems that would not be found 8 va. If oboist gets hung up try shifting to upper register.

Flute - Insist on 2 - bar phrases as at opening. Slow tempo and f will use up breath quickly. If tone is breathy decrease size of opening in embouchure from top to bottom. The piece is a fine study in breath control.

Tendency may be to separate each pair of slurred eighth notes; don't allow any daylight to show through.

PERCUSSION CRITIQUE

The percussion parts are generally independent from other parts.

Exceptions: timpani in unison with brass at (49), (50-52), (53). Measures (50), (52) and (53) muffle on beat two.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jete) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (span tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

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Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
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	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

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ROMANTIC PERIOD

1820 - 1900

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The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

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FRANZ SCHUBERT

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d. Vienna, Austria 19 November 1828

Again we find that famous city of music, Vienna, as the birthplace and home of a famous musician. Franz Schubert, one of the greatest of the Romanticists, was born into the family of the local schoolteacher. It was just naturally assumed by everyone that Franz would also teach school. There was very little chance of earning a living by music in 1812. His entire family was musical and, in addition to his normal school training (to become a teacher), he wrote music for the family quartet to play.

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Schubert and Beethoven lived within a mile of each other but seldom met. Beethoven had withdrawn from society because of his deafness and Schubert was intensely shy and stood in awe of Beethoven. He had little better luck with his other hero, the German poet, Goethe. Twice he sent Goethe sets of his songs using the poet's works as texts but the master poet did not even acknowledge the gift.

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Works:

Over 1200 pieces of music

600 Songs

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Piano music

Sacred music

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GENERALITIES:

Finger patterns, extensions and contractions:

Advanced violin -- Ext., 1-2, 2-3, 3-4.

Violin A -- Ext., 1-2, 2-3, 3-4; first finger extensions.

Violin B -- Ext., 1-2, 2-3, 3-4.

Viola -- 1-2, 3-4; first finger extension.

Positions:

Advanced violin -- I, III.

Violin A -- I, III.

Violin B -- I, II, III.

Viola -- I, II, III.

Cello -- I, II, IV.

String bass -- $\frac{1}{2}$, I, II.

Bowing: legato, martele, accented detache, sustained martele, detache.

Pizzicato: None

Ornaments: None

Tremolo: None

Dynamics: P, mf, f, ff, $\ll$, $\gg$, sf, cresc.

Rhythms: nothing unusual.

Tempos and tempo changes: C, allegretto grazioso.

Double-notes: Violin A -- 2

1-m6.

Viola -- 1 2

o-M6, o-m7.

Violin B -- 2

1 2

o-m7, o-M6, 1-m6.

Chords: None

Harmonics: None

Signs: $\sqcap$, $\vee$, $\frown$, $\cdots$, $\ll$, $\gg$, $\rangle$, $\rangle$, $\cap$.

Vocabulary: dolce, divisi, and see above.

Comment: This piece requires quite a bit of alternation between legato and martele bowing.

Allegretto Grazioso

PARTICULARS:

- Beginning to (5): advanced violin and violin A -- The first note is marked 4th finger even though the E string quality seems best for the rest of the phrase. To use the open E would be to take a chance that all the E strings were still in tune but even more, the quality of student violin E strings is such that the tone would probably be bad and it is difficult to improve the tone of the open E with vibrato. The fingered E is tunable and will ordinarily sound better even without vibrato. The second phrase is best played on the A string, III position. In the advanced violin part, III position is continued until (2) is reached and is used again beginning 4 before (3). At (1) the violin A part drops down an octave. It makes use of III position 2 before (2) to (2), 4 before (3) to 3 after (4). In the violin B part III position is used in the 2nd and 3rd measures and again 2 and 3 after (2). The players should be sure to use their fourth fingers as marked. The viola part is continuously bowed *martele* or sustained *martele* (1 before (2)) excepting the 2 measures begun at (4). The III and II position passages (the whole part is in one or the other position until (5)) are used because the notes fit the hand best and the tone is most consistent through their use. The cello and bass parts should be bowed with a *martele* or *martellato* bowing from the beginning to (5) except for 2 measures just after (4) in the cello part. The cello part is all in first position but the bass part has II position passages when needed to avoid musically awkward uses of the open G string.
- (5) to the end: advanced violin and violin A -- The four 8th-notes just before (5) should be played with accented *détaché* bowing (also true of the violin B part). This short transition signals a change of style. The bowing is legato and a somewhat emphasized but very well connected *détaché*. While the dynamic level is soft, the upper half or Samuel Applebaums's "greater upper half" of the bow should be used, but when the dynamic is loud, the whole bow should be used. III position is used to keep the A quality and for the last 3 notes of the advanced violin part. The double notes at the end of the violin A part should be learned and played. Violin B -- the pairs of slurred quarter-notes should give an undulating effect (strong-weak, strong-weak; but within the piano dynamic level). This should not be the case, however, 3 and 4 after 5 or the contrast of the smooth "rainbow phrase", to quote Casals, will be spoiled. Also, 3 before (6) to (6) and the cresc. 3 and 4 after (6) present situations during which the strong-weak emphasis will have to be abandoned. The double-notes should be learned and played.

Allegretto Grazioso

PARTICULARS: cont.

Viola -- The double-notes are easy and should be played by each player. The bowing is either detache or well connected sustained tones. $3\frac{1}{2}$ measures beginning 5 before (6) are in III position to allow the use of a stronger finger for the D's.

Cello -- The viola comments also apply here except IV position is used for a series of D's and II position is used from 4 after (6) to the end so that the G's will be fingered and so that the C's will be played with a strong finger.

String bass -- doubles the cello part, $\frac{1}{2}$, I and II positions are used.

Allegretto Grazioso

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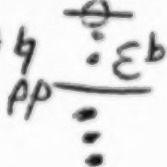
BRASS CRITIQUE

Problems are relatively few for brasses in this piece. However, be sure that half-notes in opening are held full value, e.g., until beginning of 3rd beat. Staccato quarter-notes should be played as 8th-notes followed by 8th rests

 Insist on "tah" syllable instead of "tut" for smoother, more musical staccato.

WOODWIND CRITIQUE

Clarinet - No problems except the key of D.

Bassoon - Finger 4th space G  It may be sharp with other fingering.

Play all staccatos quite long (a little rest between) using "du" or "da", not "ta".

Oboe - Same articulation comment.

Flute - Same articulation comment.

PERCUSSION CRITIQUE

Timpani and snare drum are in unison through most of the composition. Snare and timpani play staccato notes with a quick upward snap allowing the stick to remain on the head the shortest possible time. Timpani use medium hard sticks. Snare and timpani separate all half note rolls.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign  indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
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	3. minuet or scherzo
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Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

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The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

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Given an appointment to teach in his father's school, he soon learned that the drudgery of the schoolmaster's lot was not for him. He decided to quit his job and went to live a Bohemian artist's life in Vienna. He had a passion for friendship and his friends decided his talent was so great that something had to be done to relieve him of the drudgery of earning a living. These music-loving people became known as "Schubertians" and helped him get established as a young and eager composer. Schubert shared bachelor quarters with his friends in a "community" life. When one of them had luck to sell a painting, a poem, or a piece of music, they all dined sumptuously and went to the theatre. They lived on rolls and coffee and even borrowed each others clothes.

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Chamber music

Piano music

Sacred music

March Militaire
No. 1 in D Major

R
8
moderate

Schubert
arr. Seredy

Schubert originally wrote the three Marches Militaire for piano duet. The first one was originally written in the key of D. The march is in ABA form with first section A, trio B and a repeat back to first section A.

There is no reason to suppose that Schubert thought of these as military marches for wind instruments as he published them only in piano arrangements. Most of the piano works lend themselves easily to orchestral arrangements. These marches were repeatedly orchestrated after Schubert's death.

The March No. 1 which is studied in this lesson is a delightful and ingenious march filled with a vigorous musical logic and an air of certainty.

The arranger, Julius S. Seredy, was born in 1874 in Veszprem, Hungary, the last child of a very large family. His musical talents were discovered at the early age of four, and he was given a good musical education as a violinist. He was an accomplished violinist at the age of twelve, and at fourteen he led the Cathedral orchestra and choir. Later he combined the study of law at the University of Budapest with concertizing. At 24 he married a brilliant pianist, and they decided to make the USA their permanent home. Upon arriving here he founded the group known as "Seredy's Hungarian Orchestra." The members, with their colorful Hungarian costumes and tuneful Magyar music, delighted New York audiences at the Central Park Casino and other places in the early 1900's, thereby earning an enviable reputation. Later he devoted himself to music arranging and joined the Carl Fischer editorial staff, which position he retained until his death, on October 2, 1946.

The recording is for piano four hands and is made by Walter and Beatrice Klein, a husband and wife team from Vienna, Austria.

Side 1 Band 2

Marche Militaire No. 1

Schubert
Arr. Seredy

R
81
Mod.

STRING CRITIQUE

GENERALITIES:

Finger Patterns, Extensions and Contractions:

1st Violin A -- Ext. 1-2, 2-3, 3-4, 1" 23.

1st Violin B -- 1-2, 2-3, 3-4, 1" 23.

2nd Violin -- 1-2, 2-3.

Viola (3rd violin) -- 1-2, 2-3, 3-4.

Cello -- upward extensions, lowered extensions.

Positions: 1st violin A -- I, III.

1st violin B -- I, II, III.

2nd violin -- I, III.

viola (3rd violin) -- I, II, III, (IV in 3rd violin).

Cello -- I, II, III, IV, V.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$.

Bowing: martele, spiccato, sustained martele, flying spiccato, legato, hooks,
detache porte applied to legato pairs, lifts, lightly accented detache.

Pizzicato: R.H.

Ornaments: Single grace note.

Tremolo: None

Dynamics: p, , sf, mf, f, , ff.

Rhythms: after-beats in 2nd violin, 3rd violin and viola parts.

Meters, Tempos and tempo changes: 2/4, allegro.

Double-notes: 1st violin A -- 2

1-m6.

2nd violin -- 1

o 2 3 3 o o o
o-M6, o-P5, o-m7, 1-m7, o-P8, 1-P4, 2-M3, 3-M2,

o 2 2 1 1

2-m3, 1-m6, 1-M6, 1-P5, o-m6.

Viola (3rd violin) -- 2 1 o o 3 2 2

o-m7, o-P8, 2-m3, 1-M2, 1-m7, 1-m6, o-m7,

1 1

3-M3, o-M6.

Harmonics: Cello -- mid-string C.

Signs: , , , , , , , , , , , , , , , , , , .

Vocabulary: see above and as follows: forte, sforzando or sforzato, piano, accent,,
simile, fortissimo, crescendo, diminuendo, slur, tie, Da Capo al Fine,
pizzicato, mezzo forte, after beat.

Marche Militaire No. 1

PARTICULARS:

Beginning to (1): 1st violin A, 2nd violin, third violin-viola and Cello --
The all-down-bow 8th notes are begun with a martele attack at Fr. The bow must be lifted after each note. The 8th notes 2 before (1) should be a crisp spiccato at the heel of the bow; the half-note sustained martele. Each first violinist should play the double-notes.

1st violin B -- This part has the thematic material. The 1st note is a lifted martele; the two 16ths, spiccato; the slurred 8ths, legato. The half note, as in the 1st violin part, is a sustained martele.

(1) to the Trio: 1st violin A -- The pattern of accented quarter-note followed by two (hooked) 8th-notes should be bowed thus: accented detache (lift) followed by flying spiccato in the $L\frac{1}{2}$. This is true in all the parts that have the pattern throughout the composition. The pattern in the 1st measure after (2) should be spiccato.
III position is used at (1), 2 after (2), (6) and 2 after (7) to keep the A string quality of tone.
For the passage beginning 3 before (3) see 1st violin B above.

1st violin B -- same as 1st violin A except the use of III position is found for $4\frac{1}{2}$ measures only beginning 2 after (5). Quarter-notes 2 before (6), detache porte.

2nd violin and viola-3rd violin -- Bowing is continually spiccato except for accented quarter & 8th-notes, slurred 8ths, a dotted 8th, 16th-note pair, half-notes and detache porte quarter-notes 2 before (6). Also, the third measure before (6) is portato. Each player should learn to play all the double-notes. III position is used in the violin part; II and III in the Viola-3rd violin part.
Cello -- The quarter-notes just after (1) and those after (6) should all be played detache porte as should other separate ones as they occur. Separate 8th and 16th-notes, spiccato. For the bowing from 3 before (3) to (4), see the 1st violin A & B comments above. II and IV positions are used and at (4) V position is used for the less brilliant quality of tone on the D string.
String bass -- its part doubles the cello part usually.
II position is used for better control of tone.

Trio -- 1st violin A -- This section is mostly legato in style in contrast to the A section. The separate quarter should probably be played detache porte to help give them character and to keep the march style. Occasional separate 8th notes should be played spiccato. The grace note 2 before (9) will not speak well unless done with a plucking motion of the left little finger.

1st violin B -- The comments for the 1st violin A part apply also here but no grace note is present. III position 4 before (10); II position 4 after (11).

Marche Militaire No. 1

PARTICULARS: cont.

2nd violin and viola - 3rd violin -- These parts are made up almost wholly of after-beats. Each player should learn to play all the double-notes. The bowing should be a nice crisp spiccato near the middle of the bow.

Cello -- Some quick changes from pizzicato to arco and considerable II position.

String bass -- Mostly marks the beat; also some quick changes from pizzicato to arco. II and II $\frac{1}{2}$ positions are used. The arco at the beginning should be played with the colle bowing.

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moderate

Schubert
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BRASS CRITIQUE

Accents throughout should be done primarily with breath instead of sharp tongue. Lean on this note with the breath.
In after-beat rhythmic pattern, be sure that no breath is taken between the notes. Insist on at least 4-bar phrases along with melodic instruments.
In Trio watch low D in second trumpet. It will be sharp in pitch.

WOODWIND CRITIQUE

Clarinet - There are few fingerings that are helpful in this. The problems come because both clarinet parts are constantly playing in register break.
The first clarinet 4 measures before (6) finger B on the R. H.

Bassoon - Finger E above staff 3rd space C#

Oboe - Make sure 4th line D, 3rd space C# use half note.
At (13) use Fork F fingering.

Flute - notes could be double tongued. Use B^b thumb key after (3). Trio is difficult at piano level.

PERCUSSION CRITIQUE

Triangle at 1, 4, 6, and 8 muffle on beat two of each measure.
Snare drum play in a military style throughout.
When playing the figure stick . Rolls (before 1, second measure after 2, etc.) are notated incorrectly. The notation given is , which indicates sixteenth notes. The arranger intends rolls in these places. Tie all quarter note rolls over the measure bar line. The ruff in the fifth measure after 5 should be played as two sixteenth notes on "and", "ah" of the fourth measure after 5 to match the style of the ensemble.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or detache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign  indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

PROCESSION OF THE GRAIL

R 10
difficult

WAGNER

arr.
Schmid

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

RICHARD WAGNER

b. Leipzig, Germany 22 May 1813
d. Venice, Italy 13 February 1883

Literature, rather than music, was Richard Wagner's first love. His mother and stepfather were both participants in the local theatre and Richard once played a small part in Schiller's drama, William Tell. He himself felt that he was destined to be a poet.

However, he never fared well in school. He did study English in order to read Shakespeare and studied Greek in order to read Greek mythology in the original. When he discovered Beethoven he seriously began to study music. He announced to his family his decision to become a composer and there was an uproar; especially when they discovered he had been truant from school for six months. All school work was now neglected and he spent his time with the harmony books.

His short career at the University of Leipzig was no more successful. He seemed to have a knack for getting into trouble and immediately got involved with gambling, dueling, drinking, and partying.

He finally decided to study seriously the technique of composition and was lucky enough to find a good teacher. After a short time he got his first job as musical director of the Magdeburg theatre.

When he was working at Magdeburg he married a young actress, Minna Planer. This was not at all a successful marriage. Later they were divorced and Wagner married Cosima Liszt, daughter of the famous composer-pianist, Franz Liszt.

Shortly after his first marriage, Wagner went to Russia to direct the music at Riga, a town on the Russian side of the Baltic. This is when his money problems really got serious. When he asked to go home he could not be given a passport until his debts were paid. The only plan was to escape secretly. The Wagners had a long, dangerous, and secretive voyage to Paris by way of London. Paris was no better than Russia and he found himself in debtor's prison. Finally Wagner gave up in despair and left Paris for home and Dresden.

In Dresden he finally met with success. His opera, Rienzi, was performed for which Wagner received \$250. Of course this all went to his creditors. He became Royal Kapellmeister of the Dresden Opera at a yearly salary of \$1,125. This magnificent salary went to his head. For six years he kept this job but used the money in a grand manner of living rather than paying off his old debts.

At this time an insurrection broke out in Dresden. Wagner, with his sense of the dramatic, became a sort of musical director of the revolution. Naturally when the King was again in control Wagner was made a political exile, forbidden to set foot on German soil.

Wagner fled to Switzerland where he lived for thirteen years. While he was in political exile Lohengrin was performed: the composer heard it for the first time thirteen years later.

Finally at the height of his despair the young Prince Ludwig, an enthusiastic Wagnerite, ascended the throne of Bavaria. He gave Wagner an annual income and lifted from him his enormous burden of debt.

The last years of his life were his happiest. His new wife, Cosima, was an understanding as well as a sensitive artistic soul. Wagner devoted all his time and talents to composing his operas and building the theatre and school for German opera at Bayreuth in the center of Germany. As he grew older he was forced to spend his winters in the milder climate of Italy. Here he died in January, 1883.

Wagner was always a controversial figure. Perhaps it was necessary for the man who could compose such bold and compelling operas to be an egocentric, self-indulgent man. Regardless of the personality, Wagner and opera go together like Shakespeare and play, Beethoven and symphony.

Wagner changed the whole concept of opera when he began his serious study of the musical drama. Melodies were used as leitmotifs (leading motives or name tags for each character). He used the brasses in a new and bold way: loved trombones and muffled horns. He added the English horn and bass horn to his instrumentation. He divided the strings into small choirs and the violin section into many parts. Wagner was a dramatist and loved the sublime and the "grand spectacle."

Wagner always wrote his own texts for his operas and his Essay on Conducting showed him to be a fine drillmaster and conductor as well.

In spite of his adversaries and the adversities of his early life, Wagner survived to become one of the greatest masterpieces of the Romantic period. William Archer defined a masterpiece:

"A masterpiece is not a flawless work, but one which has sufficient vitality to live down its faults, until at last we no longer heed and almost forget them."

Works:

15 Operas and music-dramas - Rienzi
The Flying Dutchman
Tannhauser
Lohengrin
The Ring of Nibelung - set of 4 operas
Tristan and Isolde
The Meistersingers
Parsifal

Orchestra music

Songs

Piano music

Literature - texts on opera, conducting, composition,
autobiography

Procession of the Grail
from Parsifal

R
10
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Wagner
arr. Schmid

This is the last of the twelve operas written by Wagner who also wrote his own librettos. It was in his operas that Wagner became the Master of the leitmotiv, or a musical name tag placed on each character or mood. Wagner insisted that each characteristic leitmotiv be short, simple, easy to recognize and that the words used determined very clearly the meaning. Wagner was indeed a poet-musician.

The Grail motiv is the beautiful Dresden Amen (two-fold Amen) found in the Methodist Hymnal #621.

Parsifal is the story of redemption of mankind told in symbols full of religious fervor. The guardian of the Holy Grail has a wound which represents the suffering of mankind. He has been told that not until a sinless one comes with pity in his heart will the wound be healed. Parsifal the "guileless fool" is the guardians redeemer.

Two treasures are kept at the Castle of the Holy Grail near Mousalvat, the cup from which Jesus drank at the Last Supper and the spear which pierced his side. These treasures are guarded by the Knights of the Holy Grail. The spear was stolen by the wicked knight and the Grail refuses to "glow". Parsifal captures the spear from the wicked knight and he is crowned "King of the Grail". Again the sacred cup begins to glow. Parsifal waves the Grail over the brotherhood blessing them as the curtain falls on the last scene of the opera.

Parsifal is a long opera about six hours. It makes heavy demands upon the listener; demands attention, intellect and most of all patience. It was first performed in 1882 at Bayreuth, a theatre built exclusively for the performance of Wagner's operas.

The music studied here is the procession of the knights as they enter the great hall. It is the hour of the sacred rite when the Grail begins to glow.

Wagners use of the chromatic scale and the interweaving of melodies creates an effect of mystic otherworldliness.

A German orchestra recorded this excerpt from Parsifal by Wagner. The Bayreuth Festival held in Bayreuth, Germany every year honoring Richard Wagner has its own orchestra. This recording was made by the festival orchestra under the direction of Wilhelm Fitz.

Side 2 Band 4

Procession of the Grail
from Parsifal

Wagner
Arr. Schmid

R
10
moderate

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:

First violin -- 1-2, 2-3, 3-4; contraction of 1 to 4 (B $\flat$ to E $\flat$).

Second violin -- ext. 1-2, 2-3, 3-4.

Cello -- lowered first finger extension.

Viola -- 1-2, 2-3, 3-4

Positions:

First violin -- I, II, III, IV, V, VI, VIII. 2nd violin -- I, II, III, IV, V

Viola -- I, II, III, IV, V, VI.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, III $\frac{1}{2}$, IV, V, VI $\frac{1}{2}$, VII.

Cello -- $\frac{1}{2}$, I, II, III, IV.

Bowing: *detache*, hooked (dotted 8th and 16th-notes), *legato*, *detache porte*, inaudible bow change on long sustained tones, *sonfile*, accented *detache*, *martele*, sustained *martele*.

Pizzicato: R.H., quarter-notes in the cello and string bass parts.

Ornaments: 1st violin -- long trills, grace-note pairs.

Viola -- 1-2, 2-3 and 3-4 finger trills and paired grace-notes.

Cello -- 2-3 finger trill and paired grace-notes.

Tremolo: 1st and 2nd violins and viola -- 32nd-note, *pp cresc.* *ff dim.* P, 32nd-note *ff*.

Dynamics: PP, P, *cresc.*, < , > , *dim.*, *mf*, *f*, *ff*, *sf*, *sffz*, PPP, *poco cresc.*, *pocodim.*

Rhythms: dotted rhythms, mixed triplets and duplet syncopation, duplet division of the beat against a triplet division of the beat.

Meters, tempos and tempo changes: 4/4, *lento e solenne*, *poco piu animato*, *ritenuto*.

Double-notes: 1st violin -- 1-P8, 1-P5, 1-M6, 1-m6, 2-m6, 3-m3, 2-M6, o-P8,
1 o 2 4 2 2
o-M6, o-P5, 2-P5, 3-m6, 3-P4, 2-P5.
2nd violin -- 1 2 2 2 1 1 o 2
2-P4, 4-M3, 3-P4, 2-P5, 4-M2, 3-M3, 2-m3, 1-M6
4 1 4 1 1 1 3 2
3-m6, 3-m3, 3-M6, o-M6, o-m6, 1-P5, 2-M6, 1-m6,
2 4
4-M3, 1-P8.

Procession of the Grail
from Parsifal

GENERALITIES cont.

Viola -- 3 1 2 4 3 4 2 1
 o-P8, 2-M6, 3-m3, 1-M6, 1-P8, 3-P5, 3-M6 2-P5, 2-P4,
 2 1 3 o 2 3
 4-M3, o-m6, 1-m7, 2-M3, o-m7, 2-m6.

Cello -- 1
 1-P5.

Chords: 1st violin -- 2 2nd violin -- 2
 2 1
 1-E Major 1-E Major

Harmonics: string bass -- mid-string D.

Signs: \ , :: , -- , ≡ , < , > , ∪ , ⊂ , ∩ , ∅ , V , ∞ , ∫ ,

Vocabulary: *lento e solenne, crescendo, ben tenuto, diminuendo, forte, fortissimo, piano, sostenuto e cantabile, molto sostenuto, mezzo forte, divisi, espressivo, poco piu animato, sul, dolce e espressivo, cantabile ed espressivo, IV corda, trill, molto legato, pianississimo, tempo I. (tempo primo), ritenuto, marcato, molto tenuto, poco crescendo, arco, sempre, pizzicato.*

Comment: The pitch range of the string bass part is wide. The players will need to exert extra effort to get good tone quality and accurate pitch.

Procession of the Grail
from Parsifal

PARTICULARS

9th measure: all string parts -- the dotted 8th & 16th-note rhythm should be executed as smoothly as possible without any loss in the clarity or accuracy of the rhythm. The 16th-note should be made to last as long as possible. Bow distribution should be: dotted 8th-note-- $\frac{1}{2}$ b.; 16th-note -- $\frac{1}{4}$ b.; accented quarter-note -- $\frac{3}{4}$ b.; quarter-note -- W.B.

8 before (1): 1st and 2nd violins and viola -- the tremolo should begin P at the bow-tip gradually moving the point of contact to the middle or somewhat below for the crescendo and the ff. The procedure is reversed for the diminuendo. As much bow as possible should be used for each note during the fortissimo and, as nearly as possible, 32nd-notes should be played throughout.

6 before (1): cello -- detache porte to make the notes stand out,

3 after (1): 1st & 2nd violins and viola -- detache porte for the same reason. The mixture of triplet and duplet divisions of the beat should be performed accurately.

1 beat before (3): 1st and 2nd violins and viola -- The sign \ is used to indicate striking the string from the air (in this case at the point of the bow) to obtain a strong accent.

3 after (3): 1st and 2nd violins-- notes indicated to be staccato should be performed martele beginning near the bow-tip.

3 and 4 after (3): viola -- notes indicated staccato should be played martele.

(4) to (5): The broad, sustained and very expressive style needed here is difficult for young players. They will need to understand just what "espressivo" means and exactly what to do to produce it. The maintenance of the D string tone quality (upper 3 parts) seems almost demanded by the character of the melody.

(5): cello and string bass: note the contrast in style (marcato against a sustained singing style in the violin and viola parts.)

(5) to (6): some of the fingering in the violin and viola parts is designed to take advantage of the strongest fingers and therefore to make the performance easier and better.

(7) - somewhat before and after: the production of the utmost volume of sound of beautiful quality takes excellent control of the bow. The use of more bow changes will not help much but the correct use of the bow will help. The point of contact must be near the bridge, bow pressure must not be too great. Most students will fail to play close enough to the bridge and will thus choke their tone.

Procession of the Grail
from Parsifal

PARTICULARS cont.

9, 10 and 11 after (8): 1st violin and viola -- many will probably fail to count and perform this place correctly unless they have the placement of the notes in relation to the meter well in mind. A very strong colle should be used for the first 3 8th-notes.

Last 4 measures: double notes should be played by each player as indicated.

Procession of the Grail
from Parsifal

R
10
difficult

Wagner
arr. Schmid

BRASS CRITIQUE

Eight measures before (1), be sure all f notes are well-measured. Hold full valve. Six before (1), 1st trumpet will be sharp especially if embouchure is weak or tired. Keep jaw "down and open" on high A .
In all 8th and 16th notes be sure the sub-division is accurate.
Octave tuning of trumpet and trombone should not prove difficult at (5), but listen critically. At 5 before (6) the octave leaps will be dangerous. Get lower notes on the low side and higher notes on the high side to tune the octaves.
1 before (7) observe crescendo.
8 after (7) trumpet f note should be slightly separated.
11 after (8) trumpet must throw 3rd valve slide for good tuning. On final chord, 1st trumpet must lip D up slightly. It will be flat.

WOODWIND CRITIQUE

Clarinet - Not difficult technically for clarinets. Around (2) rhythmic problems could arise in the tied duplat - triplet passage. Exactness of is very important.

Bassoon - For "hen tenuto" articulation use breath continuously as in a slur. Use "du" syllable for tonguing.

Finger A in bar (11)

Finer G in bar (13)

At (4) use little finger A , after thumb B . Finger C#, 14 bars after (8).
For G last 4 bars

Oboe - 6 before (1) finger high E

Better yet take it down an octave.

Use Fork F before and after E .

At 8 bars after (3) trill A , B .

At (4) tongue - dah dah dah; keep

breath flowing continuously. For low E and D use "du", keep throat quite open. Don't use heavy tongue.

One bar after (8) crescendo down to low D ; open the throat. High E in last 4 bars should be taken down. This would be out of tune and hard to play.

Flute - High B before (1) is a problem; intonation will be bad. Take it down an octave. High B 3 after (7) is marked pp. This is not possible!
Hard part for junior high.

Procession of the Grail
from Parsifal

PERCUSSION CRITIQUE

Timpani 6 measures before 1 is playing in unison pitch and rhythm with the cello and double bass. The timpanist must match the style of the sixteenth note with the low strings.

Bells, the pitches are given at the beginning but in the written part no accidentals or key signatures are used. Note that the bell part is written in bass clef rather than treble clef. Mallets with brass, hard rubber or plastic should be used.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

- | | |
|--|------------------------------------|
| 1. <u>1-2 pattern</u> means 1 2 3 4. | } <u>The basic finger patterns</u> |
| 2. <u>2-3 pattern</u> means 1 2 3 4. | |
| 3. <u>3-4 pattern</u> means 1 2 3 4. | |
| 4. <u>Extended</u> or <u>All-whole-step</u> or <u>whole-tone pattern</u> means 1 2 3 4, i.e., no fingers are placed closely together. | |
| 5. <u>1''23 4 pattern</u> indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers. | |
| 6. <u>12''3 4 pattern</u> -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2. | |
| 7. <u>1 23''4 pattern</u> -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3. | |
| 8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above). | |

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or detache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, $\times$ (or $\cap$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kapellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

CHORALE AND FINALE FROM DIE
MEISTERSINGER

R
11
difficult

WAGNER

arr.
Duetzmann

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin

Composer of vast amount of piano literature.

Liszt

Greatest pianist who ever lived.

Rossini

Opera composer - Barber of Seville.

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

RICHARD WAGNER

b. Leipzig, Germany 22 May 1813
d. Venice, Italy 13 February 1883

Literature, rather than music, was Richard Wagner's first love. His mother and stepfather were both participants in the local theatre and Richard once played a small part in Schiller's drama, William Tell. He himself felt that he was destined to be a poet.

However, he never fared well in school. He did study English in order to read Shakespeare and studied Greek in order to read Greek mythology in the original. When he discovered Beethoven he seriously began to study music. He announced to his family his decision to become a composer and there was an uproar; especially when they discovered he had been truant from school for six months. All school work was now neglected and he spent his time with the harmony books.

His short career at the University of Leipzig was no more successful. He seemed to have a knack for getting into trouble and immediately got involved with gambling, dueling, drinking, and partying.

He finally decided to study seriously the technique of composition and was lucky enough to find a good teacher. After a short time he got his first job as musical director of the Magdeburg theatre.

When he was working at Magdeburg he married a young actress, Minna Planer. This was not at all a successful marriage. Later they were divorced and Wagner married Cosima Liszt, daughter of the famous composer-pianist, Franz Liszt.

Shortly after his first marriage, Wagner went to Russia to direct the music at Riga, a town on the Russian side of the Baltic. This is when his money problems really got serious. When he asked to go home he could not be given a passport until his debts were paid. The only plan was to escape secretly. The Wagners had a long, dangerous, and secretive voyage to Paris by way of London. Paris was no better than Russia and he found himself in debtor's prison. Finally Wagner gave up in despair and left Paris for home and Dresden.

In Dresden he finally met with success. His opera, Rienzi, was performed for which Wagner received \$250. Of course this all went to his creditors. He became Royal Kapellmeister of the Dresden Opera at a yearly salary of \$1,125. This magnificent salary went to his head. For six years he kept this job but used the money in a grand manner of living rather than paying off his old debts.

At this time an insurrection broke out in Dresden. Wagner, with his sense of the dramatic, became a sort of musical director of the revolution. Naturally when the King was again in control Wagner was made a political exile, forbidden to set foot on German soil.

Wagner fled to Switzerland where he lived for thirteen years. While he was in political exile Lohengrin was performed: the composer heard it for the first time thirteen years later.

Finally at the height of his despair the young Prince Ludwig, an enthusiastic Wagnerite, ascended the throne of Bavaria. He gave Wagner an annual income and lifted from him his enormous burden of debt.

The last years of his life were his happiest. His new wife, Cosima, was an understanding as well as a sensitive artistic soul. Wagner devoted all his time and talents to composing his operas and building the theatre and school for German opera at Bayreuth in the center of Germany. As he grew older he was forced to spend his winters in the milder climate of Italy. Here he died in January, 1883.

Wagner was always a controversial figure. Perhaps it was necessary for the man who could compose such bold and compelling operas to be an egocentric, self-indulgent man. Regardless of the personality, Wagner and opera go together like Shakespeare and play, Beethoven and symphony.

Wagner changed the whole concept of opera when he began his serious study of the musical drama. Melodies were used as leitmotifs (leading motives or name tags for each character). He used the brasses in a new and bold way: loved trombones and muffled horns. He added the English horn and bass horn to his instrumentation. He divided the strings into small choirs and the violin section into many parts. Wagner was a dramatist and loved the sublime and the "grand spectacle."

Wagner always wrote his own texts for his operas and his Essay on Conducting showed him to be a fine drillmaster and conductor as well.

In spite of his adversaries and the adversities of his early life, Wagner survived to become one of the greatest masterpieces of the Romantic period. William Archer defined a masterpiece:

"A masterpiece is not a flawless work, but one which has sufficient vitality to live down its faults, until at last we no longer heed and almost forget them."

Works:

- 15 Operas and music-dramas - Rienzi
The Flying Dutchman
Tannhauser
Lohengrin
The Ring of Nibelung - set of 4 operas
Tristan and Isolde
The Meistersingers
Parsifal

Orchestra music

Songs

Piano music

Literature - texts on opera, conducting, composition, autobiography

Chorale and Finale
from Die Meistersinger

R
11
difficult

Wagner
arr. Duetzmann

The story of the Meistersingers of Nuremberg is one of Wagner's few attempts at comic opera. It was written enroute between Vienna and Venice in November, 1861. The plot is simply boy-wins-girl story but there are many who say that the boy was Wagner himself. His adversary was his severe critic, Eduard Hanslick, who thoroughly disapproved of Wagner.

Walther, a stranger in Nuremberg, learns that a beautiful girl, Eva, whom he has just met is to be given in marriage by her father to the winner of the song contest held on St. John's day.

After a series of misadventures where Walther has his contest number stolen, he finally wins the contest and claims his right to marry Eva. The poet and the musician in the opera become symbols of art and life enshrined in the splendor of the song of the people.

The chorale and finale both include the prize song with which Walter won the contest. This is music taken entirely from the third act of the opera. The 15-measure introduction for strings is the Hans Sach's motive. Hans was one of the townspeople's favorite mastersingers; their choice to win the contest. This motive leads directly into the stately choral Awake (at A) with which the people greet Hans. This modulates into the Finale (at D) with accompaniment of rushing figures in the strings, and concludes (four measures after F) with a repetition of one of the strains with which the opera begins.

The arranger, Max Deutzmann, is well-known as a conductor of orchestras and choruses and is head of the vocal department of the New York Conservatory of Music, New York City. He conducts three large choruses in Connecticut: Concordia Ladies Singing Society, Harugari Singing Society, and the Teutonic Mannerchor.

Chorale and Finale from
Die Meistersinger

R
11
difficult

Wagner
Arr. Duetzmann

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- ext., 1-2, 2-3, 3-4, 123; 1st finger extensions, fourth finger extension.

2nd violin -- ext., 1-2, 2-3, 3-4, 123, 123¹/₄; 1st finger extensions, fourth finger extension.

Viola -- 1-2, 2-3, 3-4, 123; 1st finger extensions.

Cello -- lowered extensions, upward extensions.

Positions: 1st violin -- I, II, III, IV, V, VI, VII, VIII, X.

2nd violin -- $\frac{1}{2}$, I, II, III, IV, V.

Viola -- I, II, III, IV.

Cello -- $\frac{1}{2}$, I, II, III, IV, V.

String bass -- $\frac{1}{2}$, I, II, III.

Bowing: legato, martele, spiccato, sautille, staccato, accented detache, rapid detache (measured tremolo) -ff, portato.

Pizzicato: R.H.

Ornaments: double grace-notes, trill, rapid turns.

Tremolo: measured 16-notes.

Dynamics: P, piu P, *piuf*, ff, dim., < >, < >, crescendo.

Rhythms: timing of turns, sextuplets, scales.

Meters, Tempos and tempo changes: $\frac{4}{4}$, moderato, rall., rit., $\frac{3}{2}$, a tempo, vivace.

Double-notes: 1st violin -- 2-m6, 2-M6, 1-M6, 1-m6, 1-P8.
2nd violin -- 3 2 1 2 3 2
o-P8, 1-M6, 1-P5, 1-m6, 2-m6, 2-P5.
Viola -- 4 1 1 1 3 3
1-P8, 3-m3, 3-M3, o-M6, 2-m6, o-P8.
Cello -- 4 2 3 1
o-P8, o-P8, o-P8, o-P8.

Chords: 1st violin -- 2 3 4 E
1-C Major, 1 2 E
1-C Major, 1 G.

Chorale and Finale from
Die Meistersinger

PARTICULARS:

Beginning through 2 after (A): The need in this section is for every player to produce the greatest depth and beauty of tone possible without being loud until just before the first double bar. It may be wise to use more than one bow on the note 1 after (A) if the fermata is held long.

The 3 upper parts need the use of III position; the cello part IV position and II position.

3 after (A) to (B): In this section, the string parts are not of first importance. The double-notes should be learned and played in performance if they can be made to sound well. The dynamics should be played very accurately and the tone kept at a first rate quality. The players should be especially aware of the instruments that have the more important parts and how their own part fits the others. Various positions are used (through IV).

(B) to (C): The string parts are very important here - the 1st violin part in particular. Care should be taken to execute the dynamics properly and to coordinate the trills. The separate 8th-notes with dots in the 1st violin part should be played with a strong martellato at the heel of the bow.

(C) to (D): Separate 16th notes, violin, viola and cello parts - always spiccato; separate 8th notes with dots-martellato at the heel; separate quarter-notes in the cello and bass parts-accented grand detache; 8th notes without dots - detache porte or portato. The rapid legato scales may require some extra work on finger articulation to make them clear enough and fast enough.

(D) to 3 before (E): again, extra work on finger articulation may be necessary to make the scales sound clearly. This also applies to the "written-out" turns (these start 1 before (D) in the 2nd violin and viola parts). The fingering has been chosen to, with the goal in mind of finding the easiest, clearest and strongest way of playing all the turns, scales and trills. Success in timing the 32nd-note and 16th-note (sextuplet) turns may depend upon an accurate feeling for the 2nd half of each beat.

Cello part -- the separate 16th and 8th-notes beginning 8 after (D) should probably be played with a very heavy (but not choking) detache porte.

Second violin -- imitate the sound of the cellos in the passage beginning 8 after (D).

String bass -- continue the use of accented grand detache for the quarter-notes and the half-notes. The fingering is planned for smoothness and richness of expression.

1st violin -- last note of 4 before (E) is indicated to be played as a harmonic on the A string. This makes the whole scale possible in one position (VII) and since the first finger need only touch the harmonic for a fraction of the note's duration (the harmonic will continue to sound without the finger being on the note) there is time to shift to the E string (III pos.) for the next note.

Chorale and Finale from
Die Meistersinger

PARTICULARS: cont.

3 before (E): violins I and II -- This is one of the major climaxes of the work and should be played with the utmost strength and beauty of tone. WB for every bow stroke.

Viola, Cello and bass -- detache porte for the triplets because they must have weight but also clarity. Use of the fingering given should prevent any rasping open strings.

(E) to the end: 2nd violin and cello double each other for 4 bars right after (E) and should try to match quality and vibrato as well as pitch. all parts -- beauty of quality and intensity of expression are the major goals for the last 10 bars. When separate half-notes are present they should be sustained and connected to each other with the greatest smoothness.

The cello part is written in tenor clef twice in this section. It would be best to have the players recite the note-names frequently if they seem not to know them. They should not be allowed to write the note-names in the part.

2nd violin -- it may be difficult to get the trills to cut through unless the section is really together on them. It might be worth while to decide on the number of notes in each trill.

Viola -- the tremolo should be as rapid as possible.

all parts -- another climax occurs beginning 3 before (F).

WB for each stroke except for the 8th-notes which are martellato.

The separate quarters should be accented grand detache. The cello and bass should continue in this style to the end.

1st violin and viola -- on the string from (F) until the final 3 measures using as much bow as possible.

2nd violin -- spiccato - perhaps colle for the 8th notes - for 3 measures after (F) (this part should cut through). After this, on the string until the last 3 measures.

all parts -- the chords in the last 3 measures should not be too long and should sound unbroken. Use vibrato!

Chorale and Finale
from Die Meistersinger

R
11
difficult

Wagner
arr. Duetzmann

BRASS CRITIQUE

In general all rhythm must be well measured and slightly broadened, especially  rhythms which occur throughout the Finale.

The brass plays most of the time throughout the Finale so it might be advisable to have the first choir players rest occasionally so that there will be plenty of strength at the climax which occurs 3 before (E).

In all passages marked with the long slur a sustained phrase must be heard.

Advise players to keep air in motion throughout these passages; i.e. the horns from (E) on.

WOODWIND CRITIQUE

Clarinet - Sharp keys might provide some reading problems but the difficulty is only about medium in grade.

5 before (E) - B to C# trill, C# should be fingered like B with the addition of M.

Bassoon - Demanding of good high register.

Oboe - 5 after (D) trill C to D with D trill key either hand. Also 16 before the end.

Flute - For piccolo 4th bar of F finger C and trill D# key.

PERCUSSION CRITIQUE

Timpani is generally more independent than earlier of composition both in rhythm and pitch. Tr  indicates roll. Cymbals in the last measure stop sound on beat two. Triangle two measures before F should be played with two beaters held like timpani sticks.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kapellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY # 1 (FOURTH MOVEMENT)

H 12
difficult

BRAHMS

arr.
Leidig

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

JOHANNES BRAHMS

b. Hamburg, Germany 7 May 1833
d. Vienna, Austria 3 April 1897

In the poorer section of Hamburg, Germany, was born the man Johannes Brahms who later was destined to be called "Beethoven's successor in the art of composing music for the symphony orchestra." There was never any question as to what Johannes would be. Both parents taught him his music and he responded at an early age. His father saw to it that he had the best of teachers and Brahms was soon composing music and conducting as well as playing the horn in the local bands.

With the famous Hungarian violinist, Reményi, Brahms traveled all over the Rhine country and carried his bundle of manuscripts with him. It was on one of these trips that he met Robert and Clara Schumann and made a friendship that was to last him the rest of his life.

These were the learning years. When he was thirty years old he decided to try his luck in Vienna, the magic city of music. This was his home for the rest of his life and here he devoted himself almost exclusively to the work of musical composition. He soon discovered that a definite position with its routine and policies was not for him. These were the wandering years. Usually he spent one or two of the winter months traveling, making guest appearances as conductor and pianist. In the summer he lived outside of Vienna in his beloved mountain districts. The rest of the time he lived in his humble quarters in Vienna.

He never married but dearly loved all people and they in turn reciprocated that love. "Herr Doktor" was a familiar sight as he ambled down the streets of the city, whistling a tune or composing a melody later to be transferred to the manuscript.

The master years were spent simply. He rose early to catch the birds singing, took long walks in the country, and went back to the local Inn for his noon meal. He soon took his place in the Austrian city as the greatest of living composers. He hated publicity and to his dying day remained shy and aloof, a simple-hearted man loving nature and mankind.

Brahms had the Classicist's feeling for tradition and form but to these he brought a wealth of emotion, feeling, and poetry. He combined freedom of emotion with the discipline of structure and classical technique, producing an art that was uniquely his.

Works:

- 4 Symphonies
 - Variations on Theme of Haydn
 - Concerto for violin and orchestra
 - Concerto for violin, cello and orchestra (Double Concerto)
 - German Requiem (written for Robert Schumann)
 - Hungarian Dances
- 2 Overtures - Academic Festival
 - Tragic
- Violin and cello sonatas

Symphony No. 1
(4th Movement)

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12
difficult

Brahms
arr. Leidig

The 4th movement of the Symphony No. 1 by Brahms resurrects the seventeenth century form of the passacaglia which becomes a powerful experience. The passacaglia is a 4-beat theme in the bass while the treble provides variations. It is an old slow dance form, originally Spanish. The 4th movement begins with a tensely dramatic introduction followed by a melodic call for the French horn. Brahms wrote out the notes of an Alpine horn call which he later used in the symphony.

The students will recognize the theme as one they have sung in elementary school.

The arranger, Vernon F. Leidig, is a Professor of Music at California State College at Los Angeles. He is the author of three college text books and a number of school orchestra and band arrangements.

The recording is by the Boston Symphony Orchestra, Charles Munch, conductor. Charles Munch was Music Director of the Boston Symphony Orchestra for thirteen seasons. He resigned as conductor of this famous orchestra in 1962.

Side 2 Band 2

R
12
mod.-diff.

STRING CRITIQUE

Finger patterns, extensions and contractions:

string bass -- 1st finger extension.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, IV.

Comment: mutes called for in the violin and viola parts.

Brahms First Symphony
Fourth Movement

PARTICULARS:

Beginning to (B): The tremolo in the first measure of the cello and string bass parts should be as rapid and strong as possible. Bass II pos., cello IV pos.

All parts -- This section should be very soft and sustained except for the few places indicated otherwise.

(B) to (C): This great melody should be played very legato and richly all on the G-string. The same is true of the 2nd violin's harmony part. The viola part needs the use of both the C and G strings. The cello and bass should make as much of their pizzicato part as possible working for clarity, roundness and vibrancy of tone. Open strings should be avoided as the fingering indicates. Violin parts -- the trill just before (C) should be played without a turn at its end. The trill should end on the printed pitch just before the pizzicato begins, leaving only a very slight silence just before the pizzicato note.

(C) to (D): all parts -- see the comments immediately above concerning the cello and bass parts.

Violin parts -- one measure and one note before (D) is the anacrusis to the melody beginning at (D). This anacrusis should not be more strong or brilliant than the melody proper - this is the reason for the use of IV position in the 2nd violin part.

(D) to the D.S. sign: all parts -- This section begins with great forcefulness (cello and bass - accented grand detache; violins and viola - grand detache and portato). The displaced accents which begin the slurred 8ths should be done by whipping the bow down from the air (fouette bowing).

At 4 before E in the violin parts is begun a pattern that must be bowed detache lance (dotted quarter-note) with a martele (the 8th-note) hooked on in the same bow direction. The 8th-notes should be separated from the notes that precede and follow. The hooked quarter-notes should both be martele. In the lower parts -- half-notes - grand detache; accented quarter-notes - accented grand detache; unmarked 8th-notes detache porte; quarter-notes with dots - grand detache lance.

all parts -- Later on when 8th and quarter-notes with dashes begin to appear, a more porte or portato style is needed. The legato portions must be brilliant and intense.

Cello and bass -- about mid-way between (E) and (F) the quick changes of arco and pizzicato require the players to keep their regular (correct!) bow hold during the pizzicati.

Violin and viola parts -- after (F) the unmarked quarter-notes will need to be played grand detache.

Coda: all parts -- the first measures should be bowed with a martele in the $L\frac{1}{2}$. At the change of time signature, the bowing needs to be a heavy spiccato - not too much off the string. The violins should remain on the G string as long as possible, exception indicated, until measures 7 and 6 before (G). At 4 before (G) the quarters with dots will need to be bowed martele near the frog.

Brahms First Symphony
Fourth Movement

PARTICULARS: cont.

At (G), the ff whole-note should not receive an accented start. The tone should begin ff though.

Beginning at 11 after (G), the tied halves should probably be bowed with a sustained martele, the half-notes marked with wedges - grand martele.

Heavy spiccato at the heel again at (H) and after.

Symphony No. 1
(4th Movement)

R
12
difficult

Brahms
arr. Leidig

BRASS CRITIQUE

Concept of tone should be dark, round and warm in this work. Care must be taken to be sure that brass timbre is kept in proper perspective throughout. Insist on close observance of dynamics.

In measure 3, horn must sing out above everything. Keep trumpet and trombone parts well in the background but well-tuned. Check trumpet octaves for accurate pitch.

Be sure brass does not cover flute in measure 11. At A, be cognizant of balance of parts. Beat 3 should be long, but separated from beat 4. All breathe after dotted half only, and after measure 24. Slurred staccato should be very slightly separated.

In measure 25, trumpet tone should be quite broad, but without vibrato and matched with 1st horn.

At D, brass should be firm, well separated and accented with breath more than the tongue. Be sure trombone phrases with strings.

Five measures before E will be difficult for trombones. Insist on accurate tuning of 5th position C# and also blend with bassoon. Four measures after E, be sure that no glissando is heard in trombones. Use legato articulation, and blend with horns.

In coda, insist on tone quality without stridency. Trombones should be well separated. In coda section, the marcatissimo should match up well with strings and woodwinds. They should be almost like quarter notes. Sforzandi should be slightly emphasized with breath more than with the tongue. Staccato in last 4 measures should not be overly "clipped."

WOODWIND CRITIQUE

Clarinets - No fingering problems.
Should be relatively easy clarinet parts.

Bassoon - Finger all 4th space G $pf \cdot \epsilon^b$

At (A) play with du tongue; sigh into each note and sustain almost to next note.

At (E) use thumb F# both octaves.

At piu allegro in coda, accent each quarter note.

Bassoon should sound like a brass-wind at (G) - very sustained.

Oboe - At coda sustain the staccato, don't cut it short.

This is a very simple part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
 2. 2-3 pattern means 1 2 3 4.
 3. 3-4 pattern means 1 2 3 4.
- } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
 5. 1'23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
 6. 12'3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
 7. 1 23'4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
 8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign  indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kapellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY # 4 IN E MINOR

R
15
difficult

BRAHMS

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

JOHANNES BRAHMS

b. Hamburg, Germany 7 May 1833
d. Vienna, Austria 3 April 1897

In the poorer section of Hamburg, Germany, was born the man Johannes Brahms who later was destined to be called "Beethoven's successor in the art of composing music for the symphony orchestra." There was never any question as to what Johannes would be. Both parents taught him his music and he responded at an early age. His father saw to it that he had the best of teachers and Brahms was soon composing music and conducting as well as playing the horn in the local bands.

With the famous Hungarian violinist, Reményi, Brahms traveled all over the Rhine country and carried his bundle of manuscripts with him. It was on one of these trips that he met Robert and Clara Schumann and made a friendship that was to last him the rest of his life.

These were the learning years. When he was thirty years old he decided to try his luck in Vienna, the magic city of music. This was his home for the rest of his life and here he devoted himself almost exclusively to the work of musical composition. He soon discovered that a definite position with its routine and policies was not for him. These were the wandering years. Usually he spent one or two of the winter months traveling, making guest appearances as conductor and pianist. In the summer he lived outside of Vienna in his beloved mountain districts. The rest of the time he lived in his humble quarters in Vienna.

He never married but dearly loved all people and they in turn reciprocated that love. "Herr Doktor" was a familiar sight as he ambled down the streets of the city, whistling a tune or composing a melody later to be transferred to the manuscript.

The master years were spent simply. He rose early to catch the birds singing, took long walks in the country, and went back to the local Inn for his noon meal. He soon took his place in the Austrian city as the greatest of living composers. He hated publicity and to his dying day remained shy and aloof, a simple-hearted man loving nature and mankind.

Brahms had the Classicist's feeling for tradition and form but to these he brought a wealth of emotion, feeling, and poetry. He combined freedom of emotion with the discipline of structure and classical technique, producing an art that was uniquely his.

Works:

- 4 Symphonies
- Variations on Theme of Haydn
- Concerto for violin and orchestra
- Concerto for violin, cello and orchestra (Double Concerto)
- German Requiem (written for Robert Schumann)
- Hungarian Dances
- 2 Overtures - Academic Festival
- Tragic
- Violin and cello sonatas

Excerpts from Finale of Fourth Symphony

Brahms
Arr. Collier

R
15
moderate

Brahms wrote four symphonies in all. Each differs markedly from the other. In the Fourth Symphony Brahms resurrects the seventeenth-century form of the Passacaglia which, in his hands, becomes a mighty dramatic exposition.

A Passacaglia is a dance which was introduced into keyboard music early in the seventeenth century. The music is normally in triple time in regular phrases of two, four or eight bars, with a full close at the end of each phrase.

The symphony is the most significant form in orchestral music. It is a sonata for orchestra, generally in four movements:

1. Sonata form, e.g. exposition, development and recapitulation.
2. Song form - slow and lyrical.
3. either (Minuet - classic form
/or (Scherzo - introduced by Beethoven
4. Rondo, sonata or theme and variations form. However, Brahms did not use any traditional fourth movement form; instead he used a development of the Passacaglia.

Mr. Collier has included in his excerpts from the Fourth Symphony the opening Allegro Energico e Passionato and closed with the rousing Piu Allegro.

Excerpts from
Finale of Fourth Symphony

Brahms
Arr. Collier

R
15
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, 12'34, 1st finger extensions, 4th finger extension.

2nd violin -- 1-2, 2-3, 3-4, 12'34, 1st finger extensions.

Viola -- 1-2, 2-3, 3-4, ext., 2-3-4, 1st finger extensions.

Cello -- Lowered and upward extensions, double extension.

Positions: 1st violin -- $\frac{1}{2}$, I, II, III, IV, (V, VI, VII, VIII).

2nd violin -- $\frac{1}{2}$, I, II, III, (VI).

Viola -- $\frac{1}{2}$, I, II, III.

Cello -- I, II, III, IV.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, III $\frac{1}{2}$, IV, V $\frac{1}{2}$.

Bowing: accented détaché, hooks, legato, rapid détaché (note pairs), martelé, sustained martelé, accented grand détaché.

Pizzicato: R.H. chords, L.H. open E in string bass part.

Dynamics: P, f, ff, cresc., dim., crescendo sempre più, sf.

Rhythms: 2/4 within 3/4.

Meters, tempos and tempo changes: 3/4, Allegro energico e passionato, Piu Allegro.

Double-notes: 1st violin -- 1-P5, 1-M6, 2-m6, 1-P4, 2-M6.

2nd violin -- 1-P5, 3-M3, 2-m6, 3-m3, 2-P4, 2-M6, 2-m3, o-M6, 3-M6,
2-A4, 1-d7, 3-M2, 1-M6, 2-m7, 1-m7, 1-m6, 4-M2,
4-m3, 1-d5.

Viola -- 1 2 1 1 3 2 2 o 1 1
3-M3, 3-A4, o-M6, 1-P5, 2-M6, 2-P5, 1-m6, 2-m3 3-m3, 2-A4,
2-M3, 2-m6, 4-m3, 1-M6, 3-M2, 1-P8, 3-m6, 2-M3, 3-M6.

Cello -- 4-A4, 4-M3, 4-m3, 3-P5, 3-m3, 4-A2, 3-P4.

Chords: 1st violin -- E-o 2 2 A-1 3 2
C-2 2 1 F#-3 2 2
E-1, 1-B Maj., 1-E min., D-o, 2-F# Maj., 1-E min.,
B-1 o 3 3 4
F#-2 1 2 2 3
B-2, 3-A min., 1-C Maj., 1 or 2-B Maj.

Excerpts from Finale of Fourth Symphony

GENERALITIES cont.

Chords: 2nd violin -- E-2 1 o A-o o 2
 G-1 o 1 D#-1 1 2
 E-3, o-D Maj., 3-E min., B-3, 3-A min., 1-C Maj.,
 G-2 o 2
 Bb-1 1 1
 G-3, 3-E min., 1-E min.

Viola -- 3 o 1 A-o o 2
 2 2 1 D#-1 1 1
 2-E min., 4-D Maj., o-E min., B-2, 3-A min., o-C Maj.,
 2 3 3 4
 1 2 2 3
 1 or 2-B Maj., 1 or 2-E min.

Cello -- o A-o G-4 1 3 1
 1 F#-3 G-o o 1 1
 4-A min., A-1, E-3, o-A min., 1-F# Maj., o-E min.

Harmonics: 1st violin -- mid-string E, 1/3 string B.
String bass -- mid-string G.

Signs: accents, cresc., dim., f , v , extension, dots, points (•), slurs, ties, hook.

Vocabulary: diminuendo, ben marcato largamente, espressivo crescendo, divisi, arco.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
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4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
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8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

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1. Natural harmonics -- produced by touching an open string.
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"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\vee$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

⑤

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kapellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

THREE SONGS OF CHOPIN

R
16
easy

DELLO JOIO

arr.

Norman

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

FREDERIC CHOPIN

b. Poland 1810
d. Paris 1849

One of Poland's greatest composers was a man who spent most of his life in Paris. Frederic Chopin was a very young man, only 39 years old, when he died in Paris and was buried at his request with a cupful of his beloved Polish earth scattered over his coffin.

Warsaw, where his father had his own boarding school, was the young Chopin's first home. From here he concertized as a pianist first in Germany then in Paris where he lived for the rest of his life. It was in Paris that he was introduced to fame and the nobility at the salon of the Baron Jacques de Rothschild (the famous family of finance).

Frederic loved wealth, beauty and culture, so it seemed incongruous for him to fall in love with a very masculine woman novelist who called herself George Sand. She wore masculine clothes, smoked cigars, and should have repelled any man who loved just the antithesis of her character. But Chopin and George Sand were attracted to each other and the attraction lasted a stormy eight years.

After the break with George Sand, life for Chopin seemed a procession of days filled with painful memories. He made a short trip to London but he soon was homesick for Paris as he had a premonition of his approaching death. He still mourned for his lost love, George Sand, when he died on an October morning in 1849.

Most of his music was written for his favorite instrument -- 169 pieces written for the piano. He increased both the technical and artistic resources of the piano as an instrument. His piano repertory included concerti (such as the famous Warsaw) sonatas, waltzes, polonaise and mazurkas.

Even though Chopin confined himself so severely to the smaller structures of composition he remains one of the most original and influential geniuses in the entire history of music. He very carefully edited and revised his work; each composition painstakingly criticized before publication. For this reason he is one of the few composers who has most everything that he wrote still alive and significant in the repertory.

Two aspects of his music are dominantly characteristic: his partiality to dance forms and his pronounced Polish nationalism.

NORMAN DELLO JOIO

b. New York 1913

With his father as his teacher Norman Dello Joio began his musical career as an organist. Later he studied with the famous Pietro Yon (Gesu Bambino). He seriously studied composition at City College, New York, and won a Guggenheim Fellowship for further study. He is a truly catholic musician whose tastes embrace the field

Frederic Chopin (Norman Dello Joio) cont.

of music from his own jazz band when he was twenty years of age to his present position as one of America's best known contemporary composers.

He has always been an avid sports enthusiast and once was forced to choose between music and sports when he was offered a professional ball player's contract.

Mr. Dello Joio is best known for his own original compositions and the clear beauty of Chopin's melodies has not been lost in his transcription of these Three Songs of Chopin:

- I The Ring
- II The Lovers
- III The Wish

THREE SONGS OF CHOPIN

arr. Norman Dello Joio

R
16
easy

These Three Songs of Chopin are a free orchestral transcription of songs originally composed for voice and piano. The music may be played as a suite of instrumental pieces or as choral accompaniment to the songs. Choral transcriptions are available in SATB, SA and piano.

The Three Songs of Chopin are:

- I The Ring
- II The Lovers
- III The Wish

The arrangement of Three Songs of Chopin was made by Norman Dello Joio, a well-known and respected contemporary composer. Most of Mr. Dello Joio's work is original and he has not spent much time in transcribing music. His own compositions include three piano sonatas and he has appeared frequently as a solo pianist. His piano repertory includes many Chopin works and he has included these Three Songs of Chopin in his recital programs. This undoubtedly influenced his decision to orchestrate these particular pieces by Chopin.

Three Songs of Chopin

Arr. Dello Joio

R
16
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, 1-2-3-4, 123'4, 12'34, double extensions,
1-3, 4-1 contractions.

2nd violin -- 1-2, 2-3, 3-4, 1-2-3-4, 1''234, 123'4, 1st finger extensions,
1-3 contraction.

Viola -- 1-2, 2-3, 3-4, 1-2-3, 123'4, 1-3 contraction.

Cello -- lowered and upward extensions. (Double extensions.)

String bass -- extension (pivot).

Positions: 1st violin -- $\frac{1}{2}$, I, II, III.

2nd violin -- $\frac{1}{2}$, I, II, III.

Viola -- I, II, III.

Cello -- $\frac{1}{2}$, I, II, III, IV.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III.

Bowing: portato, détaché porté, flautando, spiccato, flying staccato, staccato,
collé, détaché lancé, son filé, lifts.

Pizzicato: R.H., single notes, double-notes, chords.

Dynamics: PP, P, mf, f, ff, dim., cresc.

Meters, tempos and tempo changes: 3/4, Moderato, rall., 2/4, Allegretto, 3/4,
Allegro grazioso, rall. un poco, a tempo,
rall. poco a poco.

Double-notes: 1st violin -- 1 o 1
o-P8, 1-P4, o-M6.
1 o o 2 1 o
2nd violin -- o-m6, o-P5, 1-P4, o-m7, o-M6, 2-m3.

Viola -- 1-P4, o-P5, 3-m3.
2 4 3 2 {4 } o o

Cello -- 2-P5, 4-P5, 1 or xl-P4, {1-P8}, o-P5, 1-d5.
4

String bass -- 1-P5.

Chords: 1st violin -- A-o 1
D-o o
A-1, o-G Maj.
2nd violin -- A-o 1
D-o o
A-1, o-G Maj.

Cello -- 1 1 1
o 1 o
o-C Maj., o-Ab Maj., o-G Maj.

Harmonics: mid-string A's, D, C.

Signs: slurs, hooks, portato, $\vee$, $\sqcap$, fermatas, dots, dashes, staccato, extension.

Vocabulary: flautando, cantabile, leggiero, colla parte, grazioso. Also see above.

Comment: unusual fingering in the violin and viola parts.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

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Détaché -- (continued)

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Jeté -- see ricochet.

Legato -- smoothly slurred notes.

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SIGNS (continued):

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 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
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Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
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Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
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Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

FRENCH CHRISTMAS SUITE

R 17
easy

FRANCK

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

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Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

CÉSAR FRANCK

b. Belgium 1822
d. Paris 1890

Not a success story is that of César Franck. It wasn't until his 68th year, the last year of his life, that Franck received any major public success. He was a devout man, like Bach; a simple man who served music and God with reverence and humility.

César Franck was a master teacher; all of his great works were composed before he was 50 years old. To his compositions he brought an innovation, a method of modulation by shifting half steps. He considered harmony horizontally rather than vertically; every chord progressed as part of a melody to be completed.

The father of César Franck was a banker who loved music and he encouraged his son in his musical studies. At the Liège Conservatory in Belgium Franck studied piano, and at the Paris Conservatory he began the study of composition as well. In 1858 he became organist at Saint-Clotilde, a post he held until he died 30 years later. An auto accident in Paris was the indirect cause of his death.

Works

3 Operas
Church music
Organ literature
Orchestral music (Symphony in D Minor)
Chamber music
Piano literature

FRENCH CHRISTMAS SUITE

César Franck

R
17
easy

The French Christmas Suite is among the lesser known works from César Franck's collection of easy pieces for the harmonium (keyboard instrument), including arrangements of a number of French Noels. Three of these are in this French Christmas Suite. All are marked by the fresh melodic quality of folksong, to which is added the sensitive harmonization of a great composer.

Instrumental composers began in Bach and Handel's day to utilize the suite form - a collection of old dances - for orchestral music. This was labeled as a classical suite which passed into obsolescence between the middle of the eighteenth century and the beginning of the twentieth. However, in the twentieth century, several neoclassicists revived the form successfully. The most famous contemporary composer, Igor Stravinsky, used the classic tradition for his orchestral suite adapted from the ballet, Pulcinella.

French Christmas Suite

Franck
Arr. Gordon

R
17
easy

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

Advanced violin -- 1-2, 2-3, 3-4, ext., 1''234, 1st finger extension.

1st violin -- 1-2, 2-3, 3-4, ext., 1''234, 1st finger extension.

2nd violin -- 1-2, 2-3, 3-4, 12'34, 1st finger extension.

Viola -- 1-2, 2-3, 3-4, 12'34, 1st finger extension.

Cello -- Lowered extension, upward extension.

Positions: Advanced violin -- I, II, III, IV, V.

1st violin -- I, II, III, IV.

2nd violin -- $\frac{1}{2}$, I, II, III.

Viola -- $\frac{1}{2}$, I, II, III, IV.

Cello -- I, II, III, IV.

String bass -- I, II, III, III $\frac{1}{2}$.

Bowing: legato, portato, martelé, legato and hooked dotted rhythm, détaché, accented detache, compound slurs articulated like portato, lifts.

Pizzicato: R.H. in string bass part only.

Dynamics: P, mf, f, ff, cresc., dim., swells.

Rhythms: dotted-rhythms.

Meters, tempo and tempo changes: 3/4, Andantino rallentando, a tempo, C
Allegro maestoso.

Double-notes: Advanced violin 3 1 o
and 1st violin -- o-P8, o-m6, o-P5.

1 o 3 o o
2nd violin -- o-M6, o-P5, o-P8, 1-P4, 2-M3.

3 o
Viola -- o-P8, 1-P4.

Harmonics: Advanced violin -- mid-string E, A & D.

1st violin -- mid-string A & D.

Signs: fermata, dots, slurs, ties, hooks, cresc., dim., $\sqcap$, $\vee$, C, lift, extension, accents.

Vocabulary: ottava ad lib., cues.

Comment: some nice places for the study of 2nd position.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1'23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12'3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23'4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
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Virtuoso	Soloist.

DANCE OF THE CLOWNS (MIDSUMMER NIGHTS DREAM)

R
19
moderate

MENDELSSOHN

arr.
Hayes

ROMANTIC PERIOD

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FELIX MENDELSSOHN

b. Hamburg, Germany 1809
d. Leipzig, Germany 1847

In Latin, Felix means "happy man." This was very true in the case of Felix Mendelssohn who was born into a wealthy, cultured family. Success came early and without a struggle. He had two main goals to achieve and managed with a great deal of success to bring these ideas to maturity:

1. The restoration of the neglected music of J. S. Bach.
2. The founding of a Conservatory.

In the short span of his life (38 years) Mendelssohn managed to achieve a great many more goals than these two, but these seemed to be the primary focus of his life.

He did everything well; he was an accomplished painter, dancer, billiard player, chess player and swimmer. His home was always the center of social activity. In order to restore the music of Bach, Mendelssohn initiated a series of Saturday night chorales where the Bach St. Matthew Passion was sung. Enthusiasm was so great that a public performance was demanded. Mendelssohn thus gave the initial impulse to the significant revival of Bach's music.

Later in his life he was able to realize his other ambition when he founded the Leipzig Conservatory in 1843.

He made ten visits to England in his life and the premiere of his C Minor Symphony was given there. The visit to Scotland inspired his famous Scotch Symphony.

For a short time he was musical director at Düsseldorf but this didn't interest him and he was glad to leave this job to become conductor of the Gewandhaus Orchestra. Later he was given the honorary post of Kapellmeister to King Wilhelm IV, a post which left him free to travel and continue his composing. His premature death when he was only 38 came in 1847.

Mendelssohn was the first of the great Romantic composers as well as the last of the great classicists. His clarity of writing, exquisite taste and poise are evidenced in his music. Some criticize that his music lacked pathos; perhaps the composer needed to suffer. This does not distract from the enjoyment and pure beauty of his thirteen symphonies and volumes of chamber music. As a composer of chamber music he had a greatness almost without qualification; he possessed the complete mastery of this medium.

He also wrote many intimate piano pieces, Songs Without Words, among which are the familiar Spring Song and Funeral March.

It would be remiss, however, to omit from the list of Mendelssohn's works the most popular music ever written for married couples: Wedding March from A Midsummer Night's Dream.

DANCE OF THE CLOWNS

(from a Midsummer Night's Dream)

Mendelssohn

R
19
moderate

An orchestral suite, after the death of Bach, became a large work, in several movements, united by some integrating idea or program. Such a suite is Rimsky-Korsakov's Scheherezade.

This is still another kind of orchestral suite beside that already mentioned. This includes excerpts from an opera or ballet score, or from incidental music to a play, integrated into a unified symphonic composition, for concert performance.

Mendelssohn's most celebrated orchestral composition is just such a work, the Midsummer Night's Dream. Mendelssohn wrote the Overture to a Midsummer Night's Dream long before he contemplated producing other numbers for the Shakespeare play - when he was only seventeen years old. Seventeen years later King Frederick William of Prussia asked Mendelssohn to write music for a projected performance of the Shakespeare play. Mendelssohn then produced thirteen numbers. When the suite is now performed we do not hear all these excerpts; only the best are played. Besides the overture, the suite as played in present day concert halls includes the Nocturne, Scherzo and Wedding March.

Mendelssohn leads the listener into Shakespeare's Midsummer Night's Dream through all the motives of the play - the songs and dances of the fairies, the chases of the lovers, the dance of the rustic clowns, the grace of Titania, and the airiness of Puck. The overture opens with four sustained chords in the wind instruments, introducing us to fairy land. This leads up to a mock pageant, a dance by the clowns, with a humorous imitation of the donkey's bray. The subjects already introduced are elaborated and the exquisite fairy overture closes with a charming Coda.

Dance of the Clowns
("A Midsummer Night's Dream")

Mendelssohn
Arr. Mayes

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STRING CRITIQUE

GENERALITIES

Finger Patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4.

2nd violin -- 1-2, 2-3, 3-4.

Viola -- 1-2, 2-3.

Cello -- upward extension, (double extension?).

Positions: 1st violin -- I, II, III.

2nd violin -- I, II, III.

Viola -- I, II, III.

Cello -- I, II, III, IV.

String bass -- I, II.

Bowing: Legato, lifts, accented sustained tones, spiccato, hooks (legato-martelé), sustained martelé, portato, accented détaché.

Pizzicato: None

Ornaments: None

Tremolo: None

Dynamics: P, f, ff, sf.

Meters, tempos and tempo changes: ♩ , Allegro di molto.

Harmonics: 1st & 2nd violins -- mid-string D.

Cello -- mid-string C, D.

Signs: alla breve, repeat signs, accents, v , r , lift, dots, slurs, dashes, hook, détaché lancé sign.

Vocabulary: simile, also see above.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jété) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

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3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1'23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12'3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
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Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

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"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

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"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\cap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means marcele or a martellato execution.
14. The sign, x (or $\wedge$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kapellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

ELIJAH

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MENDELSSOHN

arr.
Woodhouse

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

The eighteenth century was a period of tremendous fierce pride in national life. Much of this was expressed in music as well as science. Galileo used his telescope, Isaac Newton wrote about the law of gravity, Shakespeare thrilled the world with his magic pen, and Chopin wrote passionate love songs to his beloved Poland.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

FELIX MENDELSSOHN

b. Hamburg, Germany 1809
d. Leipzig, Germany 1847

In Latin, Felix means "happy man." This was very true in the case of Felix Mendelssohn who was born into a wealthy, cultured family. Success came early and without a struggle. He had two main goals to achieve and managed with a great deal of success to bring these ideas to maturity:

1. The restoration of the neglected music of J. S. Bach.
2. The founding of a Conservatory.

In the short span of his life (38 years) Mendelssohn managed to achieve a great many more goals than these two, but these seemed to be the primary focus of his life.

He did everything well; he was an accomplished painter, dancer, billiard player, chess player and swimmer. His home was always the center of social activity. In order to restore the music of Bach, Mendelssohn initiated a series of Saturday night chorales where the Bach St. Matthew Passion was sung. Enthusiasm was so great that a public performance was demanded. Mendelssohn thus gave the initial impulse to the significant revival of Bach's music.

Later in his life he was able to realize his other ambition when he founded the Leipzig Conservatory in 1843.

He made ten visits to England in his life and the premiere of his C Minor Symphony was given there. The visit to Scotland inspired his famous Scotch Symphony.

For a short time he was musical director at Düsseldorf but this didn't interest him and he was glad to leave this job to become conductor of the Gewandhaus Orchestra. Later he was given the honorary post of Kapellmeister to King Wilhelm IV, a post which left him free to travel and continue his composing. His premature death when he was only 38 came in 1847.

Mendelssohn was the first of the great Romantic composers as well as the last of the great classicists. His clarity of writing, exquisite taste and poise are evidenced in his music. Some criticize that his music lacked pathos; perhaps the composer needed to suffer. This does not distract from the enjoyment and pure beauty of his thirteen symphonies and volumes of chamber music. As a composer of chamber music he had a greatness almost without qualification; he possessed the complete mastery of this medium.

He also wrote many intimate piano pieces, Songs Without Words, among which are the familiar Spring Song and Funeral March.

It would be remiss, however, to omit from the list of Mendelssohn's works the most popular music ever written for married couples: Wedding March from A Midsummer Night's Dream.

MELODIES FROM ELIJAH

Mendelssohn

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Elijah, the most popular of all of Mendelssohn's compositions, was finished in 1846 and first performed August 18 of that year at the Birmingham (England) Festival. The prominent scenes treated in the oratorio are the drought prophecy, the raising of the widow's son, the rival sacrifices, the appearance of the rain in answer to Elijah's appeal, Jezebel's persecution of Elijah, the sojourn in the desert, his return, his disappearance in the fiery chariot, and the Finale, which reflects upon the meaning of the sacred narrative.

An oratorio is the setting of a text on a sacred or epic theme for chorus, soloists, and orchestra, for performance in a church or concert hall. Handel's oratorios were the only ones by a German composer to have more than an occasional performance.

Melodies from "Elijah"

Mendelssohn
Arr. Woodhouse

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STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext. 1st finger extensions.
2nd violin -- 1-2, 2-3, 3-4, (ext.), 12'3'4 implied, 12'34, 1st finger extension.
3rd violin -- 1-2, 2-3, 3-4, 1st finger extensions.
Viola -- 1-2, 2-3, 3-4, 12'34, 1st finger extensions.
Cello -- lowered and upward extensions.

Positions: 1st violin -- I, II, III, (IV).
2nd violin -- $\frac{1}{2}$, I, II, III, IV.
3rd violin -- I, II, III.
Viola -- $\frac{1}{2}$, I, II, III.
Cello -- I, II, III, IV, V.
String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, III $\frac{1}{2}$.

Bowing: détaché, legato, portato, détaché porté, grand détaché, accented grand détaché.

Pizzicato: R.H. in Cello & String Bass.

Dynamics: PP, P, mf, f, ff, cresc., dim., < >, > <.

Rhythms: dotted rhythm, syncopation.

Meters, tempos and tempo changes: 2/4, Sostenuto ma non troppo, C, Andantino, Allegro maestoso.

Double-notes: 1st violin -- ³ o-P8, ¹ o-P8.
2nd violin -- o ¹ 3 ² o-P5, o-M6, o-P8, o-m7.
3rd violin -- o ³ o ¹ 2 ¹ o o-P5, o-P8, 2-m3, o-M6, o-m7, 1-P5, 1-P4.
Viola -- ³ o ¹ 1 o o o-P8, o-P5, o-P8, o-M6, 1-P4, 2-m3.
Cello -- ⁴ o ¹ 1 3 o-P8, o-P5, 1-P5, o-M6, 1-M6.

Chords: Cello -- ¹ o
o-G Maj.

Harmonics: 1st violin -- mid-string D, E. Cello -- mid-string D.

Signs: cresc. & dim., swell, C, fermatas, slurs, ties, portato signs, dashes, up and down bow signs.

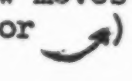
Vocabulary: Aria, Chorus, fermata, divisi, also see above.

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Détaché -- (continued)

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Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or detache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign () means down-bow. This sign sometimes occurs upside down.
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12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or , or ), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign  indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
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 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
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Atonality	No key used.
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Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
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Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
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Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SON AND STRANGER OVERTURE

R 22
moderate

MENDELSSOHN

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

FELIX MENDELSSOHN

b. Hamburg, Germany 1809
d. Leipzig, Germany 1847

In Latin, Felix means "happy man." This was very true in the case of Felix Mendelssohn who was born into a wealthy, cultured family. Success came early and without a struggle. He had two main goals to achieve and managed with a great deal of success to bring these ideas to maturity:

1. The restoration of the neglected music of J. S. Bach.
2. The founding of a Conservatory.

In the short span of his life (38 years) Mendelssohn managed to achieve a great many more goals than these two, but these seemed to be the primary focus of his life.

He did everything well; he was an accomplished painter, dancer, billiard player, chess player and swimmer. His home was always the center of social activity. In order to restore the music of Bach, Mendelssohn initiated a series of Saturday night chorales where the Bach St. Matthew Passion was sung. Enthusiasm was so great that a public performance was demanded. Mendelssohn thus gave the initial impulse to the significant revival of Bach's music.

Later in his life he was able to realize his other ambition when he founded the Leipzig Conservatory in 1843.

He made ten visits to England in his life and the premiere of his C Minor Symphony was given there. The visit to Scotland inspired his famous Scotch Symphony.

For a short time he was musical director at Düsseldorf but this didn't interest him and he was glad to leave this job to become conductor of the Gewandhaus Orchestra. Later he was given the honorary post of Kapellmeister to King Wilhelm IV, a post which left him free to travel and continue his composing. His premature death when he was only 38 came in 1847.

Mendelssohn was the first of the great Romantic composers as well as the last of the great classicists. His clarity of writing, exquisite taste and poise are evidenced in his music. Some criticize that his music lacked pathos; perhaps the composer needed to suffer. This does not distract from the enjoyment and pure beauty of his thirteen symphonies and volumes of chamber music. As a composer of chamber music he had a greatness almost without qualification; he possessed the complete mastery of this medium.

He also wrote many intimate piano pieces, Songs Without Words, among which are the familiar Spring Song and Funeral March.

It would be remiss, however, to omit from the list of Mendelssohn's works the most popular music ever written for married couples: Wedding March from A Midsummer Night's Dream.

Son and Stranger

R
22
moderate

Mendelssohn

At the Mendelssohn home in Leipzig there was a garden house given over to the exclusive use of the young people. Writing materials and a manuscript box were left in readiness on a garden table and all guests were invited to contribute.

It was here that Mendelssohn became good friends with Karl Klingemann who later moved to London in 1827 as Secretary to the Prussian Legation.

In 1829 Mendelssohn and Klingemann traveled extensively over Scotland, Wales and England. During this trip formulated plans were conceived for the Scotch Symphony and the Hebrides Overture. Evidently it was during this English visit that Klingemann wrote the libretto for the operetta Return From Abroad which was to become famous later in London as Son and Stranger.

Mendelssohn wrote this operetta as a surprise for his parent's silver wedding anniversary. It was performed privately by the family and even included a one-note part for the unmusical Hensel, the husband of Mendelssohn's sister, Fanny. Even with so small a part and only one note, Hensel missed his pitch despite loud, obvious cues from the wings.

The opera was performed posthumously for the public in Leipzig in 1851. The overture is the only part played in today's concert hall.

Son and Stranger Overture

Mendelssohn-Bartholdy
Arr. Muller

R
22
moderate

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, 1st and 4th finger extensions.

2nd violin -- 1-2, 2-3, 3-4, 1st and 4th finger extensions.

3rd violin -- 1-2, 2-3, 3-4, 1st finger extensions.

Viola -- 1-2, 2-3, 3-4, 1st finger extension.

Cello -- Lowered extensions, upward extensions.

Positions: 1st violin -- $\frac{1}{2}$, I, II, III, IV, V.

2nd violin -- $\frac{1}{2}$, I, II, III.

3rd violin -- $\frac{1}{2}$, I, II, III.

Viola -- $\frac{1}{2}$, I, II, III.

Cello -- $\frac{1}{2}$, I, II, III, IV, V.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, IV, VI.

Bowing: Legato, staccato, spiccato, martelé, sautillé, lifted bowing, accented grand détaché, sustained martelé, undulating string crossing.

Pizzicato: R.H., double-notes.

Ornaments: Single grace-notes.

Dynamics: PP, P, mf, f, ff, sf, cresc., dim., cresc. poco a poco.

Meters, tempos and tempo changes: 6/8, Andante, ♩ , Allegro di molto.

Double-notes: 1st violin -- 3 2 1 o
o-M10, o-M9, o-P8, 1-P4.

2nd violin -- o 1 1 o 3 2 o
1-P4, 3-m3, o-M6, o-P5, o-P8, 1-M6, 2-m3.

3rd violin -- o o 1 1 2 1
1-P4, 2-m3, 2-P4, 3-m3, 4-M3, 3-M3.

Viola -- o 1 1 2 3
1-P4, 2-P4, 3-m3, 4-M3, 2-M6.

Signs: $\vee$, ~ , swells, slurs, accents, ties, dots, hooks, slur=tie, cresc., dim., extension, compound slur-hook, lift, fermata, L. $\frac{1}{2}$.

Vocabulary: dolce, divisi, unison.

Comment: moderately rapid scales and arpeggios.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

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Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

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Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

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HOPAK FROM FAIR AT SOROCHINSK

R 23
moderate

MOUSSORGSKY

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

The eighteenth century was a period of tremendous fierce pride in national life. Much of this was expressed in music as well as science. Galileo used his telescope, Isaac Newton wrote about the law of gravity, Shakespeare thrilled the world with his magic pen, and Chopin wrote passionate love songs to his beloved Poland.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

MODEST MUSSORGSKY

b. Russia 1839
d. St. Petersburg, Russia 1881

The "Russian Five," a little circle formed of close friends who liked music included Modest Mussorgsky as one of its members. The ideal of this group was to produce a basically Russian art. The musicians wanted no longer to imitate art produced elsewhere but to produce an art so indigenous that its Russian source could never be doubted.

The objectives of the "Russian Five" were to be achieved by:

1. The use of only Russian subjects when writing opera.
2. The influence of Russian style and idioms from folk songs.
3. Spirit of Russian people pervading every bar of music.

Mussorgsky as one of the "Russian Five" considered himself a nationalistic composer. His music never followed any musical form, that is the development of themes and patterns as found in Mozart, Beethoven or Brahms. Instead his music follows the feelings and rhythms of spoken language and bodily movements. It might be called mimetic music, e.g. music that imitates.

As an army officer, Modest Mussorgsky was a neat, dandy ladies man. When he decided to be a musician he left the military service for clerical work as a means of support. His father was quite adamant that Modest, who had been raised on the family's wealthy estate, be a cultured gentleman. He was the most learned, refined and best informed of the "Russian Five." After his 35th birthday Mussorgsky did become disillusioned with himself and his world and soon turned to alcohol for his escape. The negative reaction to his opera Boris Godunov deepened his frustration and the remaining years of his life were ones of poverty, laziness, morbidity and disappointment.

Works

Operas: Boris Godunov
Khovanshchina
Sorochintsy Fair

Orchestral Works: Night on the Bare Mountain
Hopak
Pictures from an Exhibition

HOPAK

Mussorgsky

R
23
moderate

Hopak comes from the Mussorgsky sketches for an opera based on Gogol's story, Evenings on a Farm Near Diokanka. Mussorgsky never completed it but Cui, Sakhonovsky and Tcherepnine made it into a full-length opera.

The plot concerns the efforts of the peasant, Tcherevik, to marry off his daughter. The girl's mother, however, favors the local pastor's son. When the mother and the pastor's son become emotionally involved, she consents to her daughter's marriage to Pritzko as originally planned.

Hopak, a robust, spirited folk dance with two beats to a measure is the most popular excerpt from the opera.

Hopak
from "The Fair at Sorochnik"

R
23
moderate

Moussorgsky
Arr. Isaac

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

<u>1st violin</u> -- 1-2, 2-3, 3-4, 1-2-3,	4th finger extensions.
<u>2nd violin</u> -- 1-2, 2-3, 2-3-4.	
<u>3rd violin</u> -- 1-2, 2-3, 2-3-4, 1''23.	
<u>Viola</u> -- 1-2, 2-3, 2-3-4, ext. (implied), 1''23'4 (implied).	
<u>Cello</u> -- lowered extensions.	

Positions: <u>1st violin</u> -- $\frac{1}{2}$, I, III, V.	Viola -- I, III.
<u>2nd violin</u> -- I, III.	Cello -- $\frac{1}{2}$, I, II.
<u>3rd violin</u> -- I, III.	String bass -- $\frac{1}{2}$, I, II, III.

Bowing: martelé, spiccato, arpeggio (legato), détaché porté, lifts, grand détaché, legato, hooked dotted rhythms, accented détaché, flying staccato.

Pizzicato: R.H., chords.

Dynamics: P, mf, f, ff, $\ll$, $\gg$.

Rhythms: dotted rhythms, triplets.

Meters, tempos and tempo changes: 2/4, Allegro.

Double-notes: <u>1st, 2nd & 3rd violins</u> -- o-P5, o-P8, 1-P5.	
<u>Viola</u> -- o-P5, 1-P5.	<u>Cello</u> -- o-P8, o-P5, o-M6.

Chords: <u>1st & 2nd violins</u> -- 1 1	3rd violin, 1
o o	o o
o-G Maj., o-D Maj.	viola & cello -- o o-G Maj.

Harmonics: <u>1st & 2nd violins</u> -- mid-string D, G.	3rd violin, viola -- mid-string D.
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Signs: $\cap$, $\vee$, dots, accents, cresc., dim., dashes, hook signs, slurs, ties, commas (apostrophes), U.1/3, WB, lift.

Vocabulary: springing, saltato, arco, at the frog, cues.

Comment: some chromatic fingering, quick change arco-pizz.-arco.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign (v) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\vee$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign 9 indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

THE GOLDEN COCKEREL

R
26
moderate

RIMSKY KORSAKOV

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Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

NICHOLAS RIMSKY-KORSAKOV

b. Russia 1844
d. St. Petersburg, Russia 1908

Nicholas Rimsky-Korsakov was Dean of the Russian Five, a little circle formed of close friends who liked music. Other members were Cui, Balakirev, Borodin and Mussorgsky. The ideal of this group was to produce a basically Russian art. The musicians wanted no longer to imitate art produced elsewhere but to produce an art so indigenous that its Russian source could never be doubted. Later a famous student of Rimsky-Korsakov, Serge Prokofiev would carry this ideal to even higher glories.

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1. The use of only Russian subjects when writing opera.
2. The influence of Russian style and idioms from folk songs.
3. Spirit of Russian people pervading every bar of music.

Nicholas Rimsky-Korsakov first met his future friend, Balakirev, when he became his student. Rimsky-Korsakov had intended to have a naval career and after a two and one-half year tour around the world, he was determined to give up music and concentrate on the Navy. Back home in St. Petersburg he gravitated back to the Balakirev circle. He began his music studies with renewed vigor. He soon completed a symphony he had written some time before and when it was performed, the audience cheered. Critics acclaimed it as the first Russian symphony. This convinced him he should seriously study composition so imagine his consternation when he was asked to be the teacher rather than a student at the St. Petersburg Conservatory. At first his teaching was mainly bluff but with the help of his wife who was a soundly-trained musician, he began a serious private study of theory and soon showed evidences of being a master teacher and a thoroughly schooled musician.

In 1905 he was dismissed from the Conservatory because he sided with the students in a political disagreement with the government. Protests caused reconsideration of this decision and Rimsky-Korsakov was reinstated to the faculty.

Works

Operas: The Golden Cockerel
Choral works
Orchestral works: Russian Easter Overture
Scheherezade
Chamber music
Piano solos

LE COQ D' OR
(The Golden Cockerel)

R
26
difficult

Rimsky-Korsakov

The Golden Cockerel is a thinly veiled satire on the Russian monarchy and it was naturally frowned upon during the regime of the Russian Czars. Although Rimsky-Korsakov was far from being a revolutionary, he freely expressed his disgust at the bungling administration in Czarist Russia.

The authorities attempted to alter Pushkin's lines in Rimsky-Korsakov's last opera The Golden Cockerel. The opera was produced after Rimsky-Korsakov's death with the situation unresolved. It was not until the 1917 Revolution that the complete text was restored.

In The Golden Cockerel Rimsky-Korsakov applied dissonant harmonies in unusual superpositions, but he set for himself a definite limit in innovation.

In the opera King Dodon is fighting with his neighbor. He asks help from an astrologer who gives him a golden cockerel which, when placed upon a spire, will give warning of any danger by flapping its wings and crying "cock-a-doodle-do."

In the alarms that come, King Dodon's two sons kill each other and the King is left to reign with the beautiful Queen of Shemakha. Then the astrologer demands the new Queen for payment of the cockerel. King Dodon kills the astrologer which causes the Queen to turn on him and she commands the cockerel to attack and subsequently kill King Dodon.

Le Coq D'Or
Introduction and Cortège de Noces

I

1. Introduction

R
26
difficult

N. Rimsky-Korsakov

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, 1-2-3, 12'34, 1''23'4, 4th finger extension.

2nd violin -- 1-2, 2-3, 3-4, 12''4, 123''4, 12'34, 1''23'4, 1st & 4th
finger extensions.

Viola -- 1-2, 3-4, 1-2-3, 1-2-3-4, 1st finger extension.

Cello -- Lowered and upward extensions.

Positions: 1st violin -- I, II, III, V, VI, VII, VIII, IX, XI, XII, XIV.

2nd violin -- I, II, III, V, VI.

Viola -- $\frac{1}{2}$, I, II, III.

Cello -- $\frac{1}{2}$, I, II, III, IV, VI, IX.

String bass -- $\frac{1}{2}$, I, II, III.

Bowing: son file, legato, détaché, sul ponticello tremolo, sustained tones.

Pizzicato: R.H.

Ornaments: Long trill, 3 note turn (viola & cello).

Tremolo: L.H. 32nd note - moves downward chromatically at interval of M3.
R.H. 16th and 32nd note.

Dynamics: PPP, PP, P, mP, f, f > , fff, diminuendo poco a poco, cresc.

Meters, tempos and tempo changes: 4/4, Allegro, Lento, Moderato assai, ritenuto
poco, a tempo stringendo, Allegro.

Double-notes: 2nd violin -- $\overset{1}{2}$ -P4, $\overset{3}{0}$ -P8. Viola -- $\overset{o}{0}$ -P5, $\overset{1}{3}$ -m3, $\overset{1}{2}$ -A4

Harmonics: Viola -- mid-string G

Signs: fermata, v , 7 , ties, slurs, tie-slur combinations.

Vocabulary: con sordino, morendo, divisi, sul G, espressivo, unison, in tempo,
senza sordino, restez, cantabile, dolce.

Comment: chromatic fingering, enharmonic exchange, treble clef in cello part.

Le Coq D'Or
Introduction and Cortège de Noces

II

2. Cortège de Noces

R
26
difficult

N. Rimsky-Korsakov

STRING CRITIQUE

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext., 3-2-1, 12'34, 4th finger extension.
2nd violin -- 1-2, 2-3, 3-4, 1-2-3-4, 12'34, 1-2-3, 4th finger extension.
Viola -- 1-2, 2-3, 3-4, ext., 1-2-3, 2-3-4, 123'4, 12'34, 1'234, 1st & 4th finger extensions, 1-4 contraction
Cello -- lowered & upward extensions.

Positions: 1st violin -- $\frac{1}{2}$, I, II, III, IV, V, VI, VIII, IX.
2nd violin -- $\frac{1}{2}$, I, II, III.
Viola -- $\frac{1}{2}$, I, III.
Cello -- $\frac{1}{2}$, II, III, IV, V, VI.
String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, IV, VI $\frac{1}{2}$.

Bowing: hooks, portato, legato, détaché lancé, détaché porté, détaché, flying staccato, grand détaché, spiccato (heavy), grand détaché porté, lifts.

Pizzicato: R.H., chords.

Ornaments: Turns, short trill.

Dynamics: P, f, ff, cresc., sf.

Rhythms: syncopation, dotted-rhythm.

Meters, tempos and tempo changes: Allegro alla marcia, 4/4.

Double-notes: 1st violin -- broken octaves, 1-P8.

2 2 2 1 3 3 2 3

Viola -- 1-M6, 1-A5, 2-P5, 2-A4, 2-M6, 2-m6, 3-P5, 3-A4, o-P8.

1

Cello -- o-P8.

Chords: 1st and 2nd violin --

	2	o	1	3	o
	1	1	2	3	2
	1-Ab Maj.,	3-A Maj.,	4-B Maj.,	2-G Maj.,	3-C Maj.,
	3	2		3	
	2	1		2	
	1-A dim., o-G Maj., Broken chords: 1-A dim.,				
	3	3	2	4	
	2	2	2	2	
	1-Db Maj., 1-C Aug., 1-F Maj., 1-D# Aug. 6,				
	o	1	1		
	o	o	o	1	2
	1	2	2	o	2
<u>2nd violin</u> --	3-A Maj.,	4-F Aug.,	3-F# Maj.,	o-D Maj.,	1-B Maj., 1-B Aug.,
	3	3	2		
	2	2	2		
	1-G# min., 2-E Maj., 1-G Maj., Ab Maj., A Maj., F# Maj.,				
	o				1
	2	F Maj.,	B Maj.,	C Maj.,	C# Maj., D Maj., D# Maj.,
	3				1
					o-Bb Maj.,
	3-C Maj.				

Le Coq D'Or II
2. Cortège de Noces

GENERALITIES cont.

	2	2	2	o	2
Chords: <u>Viola</u> --	1	2	1	1	1
	o-C Maj., 1-F Maj., 3-C Maj., 3-A min.; broken: o-C Aug., A Maj.				
	2	F-2			
	1	A-1			
<u>Cello</u> -- (broken)	o-C Aug., F-4.				

Signs: □ , v , dashes, dots, hook, slurs, ties, tie-slur combinations.

Vocabulary: L'istesso tempo, in tempo, fermata, divisi, unison.

Comment: some quick-change arco to pizz., chromatic fingering, chromatic planing of major triads (1st inversion) in 2nd violin. Broken chord lines composed of superposed m.7ths. 32nd note run in viola & cello parts. Divisi string bass part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
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8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
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"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Loure -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (loure) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\cap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martelé or a martellato execution.
14. The sign, x (or $\wedge$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

WILLIAM TELL OVERTURE

R 27
moderate

ROSSINI

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

GIOACCHINO ROSSINI

b. Pesaro, Italy 1792

d. Paris, France 1868

Not always first-rate material because it took too much effort, that was the pattern for Gioacchino Rossini when he was writing two operas a year. Yet, when it was necessary, Rossini could turn out a work of genius like The Barber of Seville. His gift for melody and comic relief was second to none.

Rossini anticipated the Leimotiv technique in his William Tell as later used by Wagner in his famous operas. He was an innovator of many new ideas - introduction of new instruments into the orchestration and the use of strings instead of a cembalo as an accompanying instrument.

The Rossini crescendo is a very long, powerful, exciting crescendo, where the music very gradually grows louder and louder. This delighted the audiences and gave Rossini the nickname of Mr. Crescendo.

Up to Rossini's time singers had improvised the florid passages - now the passages were written out to be sung exactly as marked in the score.

Rossini was born in Pesaro, Italy; when he was 12 his family moved to Bologna where he attended the Bologna Conservatory. In Paris he was under the patronage of Charles X and here he learned to love and appreciate the life of the wealthy nobility. Up to his death in Passy, on the outskirts of Paris, he entertained in a grand manner.

Works

Operas: over 35 (William Tell)
Religious works
Orchestral works

WILLIAM TELL: PAS DE SIX

Rossini

R
27
moderate-difficult

The first performance of Rossini's William Tell was at the Paris Opera in 1829. If performed in its entirety, the opera takes six hours. It makes most extraordinary demands on stage and scenery designers. The overture has become the most famous part as everyone knows the Lone Ranger theme.

To this day, the overture is William Tell's crowning glory, Rossini's most ambitious attempt at symphonic writing. It is sometimes described as a miniature symphonic poem because of its complete success in realizing both programatic and poetic writing. It begins with the beautiful slow section in which the main theme in the cellos and basses depicts the rise of the sun over the Swiss mountains. A fast section follows, the full orchestra presenting a storm from its inception to its culmination. Another slow part comes, by way of contrast. Here we have a pastoral scene, in which the English Horn presents a gentle Swiss mountain melody. Trumpet fanfares bring on the Swiss soldiers, and the overture ends with the exciting brio music which in our day of radio and television has become inextricably associated with the exploits of the Lone Ranger.

The dance Passo a Set ("Dance in Six") in Act I, and the ballet music in Act III, Scene 2, are also of outstanding musical interest.

"William Tell" No. 5 Pas de Six

R

27

moderate to difficult

Rossini

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, 12'34, 12''34, 1st & 4th finger extensions.

2nd violin -- 1-2, 2-3, 3-4, 12'34, 12''34, 1-2-3, 1st finger extensions.

Viola -- 1-2, 2-3, 3-4, 12'34, 12''34, 1-2-3-4, 1st finger extension.

cello -- lowered extensions, upward extensions, (double extensions).

Positions: 1st violin -- I, II, III, IV, V, VII, (VIII), IX.

2nd violin -- $\frac{1}{2}$, I, II, III, V.

Viola -- $\frac{1}{2}$, I, II, III.

Cello -- I, II, III, IV, V, VI.

String bass -- $\frac{1}{2}$, I, II, II $\frac{1}{2}$, III, IV, V.

Bowing: accented sustained tones, spiccato, legato, martellato, mix of legato and détaché or sautillé, collé, flying staccato, lifts.

Pizzicato: R.H.

Ornaments: double grace-notes, short trills.

Tremolo: 32nd note bowed.

Dynamics: PP, P, sf, f, ff, dim., cresc., cresc. a poco.

Rhythms: syncopation, dotted-rhythms, rapid triplets.

Meters, tempos and tempo changes: 2/4, Allegretto.

Double-notes: 1st violin -- 3 4 1 1 2 2 1 o 2
2-M6, 3-m6, o-M6, 3-m3, 1-m6, o-m7, 3-M3, o-P5, 1-M6,
3 1 4 2 3
o-P8, 2-P4, 3-M6, 2-P5, 2-m6.

2nd violin -- o 2 1 3 2 1 2 2 3
o-P5, 1-M6, o-M6, 2-M6, 1-m6, 1-P5, o-m7, 2-P5, 1-m7,
o o 3 o 1 1 4
2-m3, 3-M2, o-P8, 2-M3, o-m6, 3-m3, 3-M6.

Viola -- 2 1 2 3 3 3 o 4 1
1-M6, o-m6, o-m7, 2-m6, 3-P5, 2-M6, 2-m3, 1-P8, 3-M3,
2 2 o 4 2 3
1-m6, 4-M3, o-P5, 1-P8, 4-M3, 1-m7.

Cello -- 2 2
2-P5, 1-m6.

Signs: fermata, V, □, dots, ties, slurs, accents, trill, points (v).

Vocabulary: con ottava, sempre, unison, divisi, Volta Subito, simile, arco, also see above.

Comment: provides wonderful 2nd position study for the violins. Some chromatic fingering present. Tenor Clef in the cello part.

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Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

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Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

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Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or détache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

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12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge () often means martele or a martellato execution.
14. The sign, x (or ^, or v), means an extension of one half-step.
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 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
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 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
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Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

SYMPHONY #1 (SCHERZO)

R
28
moderate

SCHUMANN

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

Verdi	Another opera composer - <u>Aida</u> .
Wagner	Creator of a new opera form.
Saint-Saens	Composer of <u>Carnival of Animals</u> .
Debussy	French Impressionist.
Moussorgsky	Russian Nationalist.
Tchaikovsky	Most popular Russian composer.
Rimsky-Korsakov	Master at writing for orchestra.
Brahms	Successor to Beethoven in writing symphonies.
Dvorak	Composer of <u>Symphony #5 in E Minor</u> ("From the New World")

ROBERT SCHUMANN

b. Germany 1810
d. near Bonn, Germany 1856

Robert Schumann always knew he would be an artist of some kind, perhaps a poet, but his mother insisted on his being a lawyer. There ensued a twenty-year struggle between law and music. When he was 18 he was sent to the University of Leipzig to study law; then and later at Heidelberg he neglected law for his music. Finally Robert wrote his mother: "I have arrived at the conviction that I have a powerful drive toward music. In six years I can be a challenge to any pianist."

Frau Schumann consented and Schumann went back to Leipzig, this time to study to be a pianist. Because of an idea of his that a sling on his little finger would strengthen the playing power of his hand, Schumann discovered to his horror a slight paralysis in one hand. This terminated his career as a concert pianist and strengthened his decision to be a composer.

The love affair of Robert Schumann and Clara Wieck is one of the most beautiful and celebrated in all music biography. He was nine years older than she and she was committed to a career as a concert pianist. Her father discouraged their love because it interfered with her career.

For four years the lovers were restricted to love letters and chance glances in public. It was finally necessary for Robert to bring a law suit against Clara's father to compel him to allow their marriage. It proved to be a most happy marriage. She became the greatest woman pianist of her generation. He became one of the greatest of all Romantic composers.

In later years his bad health caused him to attempt suicide and even his confinement to an insane asylum for the last two years of his life. He died in his wife Clara's arms.

Schumann melodies are often brief, fragmentary gems. "The melody is the queen" said Schumann, "but the king (harmony) turns the scale." He was very clever in his use of dissonance, often improvising at the piano to get just the right sound. He was a great student of counterpoint although his scores are often thick and heavy. What he lacked in form he made up in style.

Works

Opera: 2
Choral works
Orchestral works: 4 Symphonies
Overtures
Chamber music
Piano literature: over 200 numbers

Symphony No. 1
(Scherzo)

Schumann

R
28
moderate

The symphony is the most significant form in orchestral music. It is a sonata for orchestra, generally in four movements:

1. Sonata form: exposition, development, recapitulation.
2. Song form: slow and lyrical.
3. either (Minuet - classic form
/or (Scherzo - introduced by Beethoven
4. Finale: rondo, sonata or theme and variations form.

Schumann's First Symphony, in B flat major, is called the Spring Symphony. It is not a portrait of nature like Beethoven's Pastoral Symphony but rather like Schumann's own emotional responses to the vernal season. This symphony was written in the year of Schumann's marriage to Clara and voices the springtime in Schumann's heart as a result of this happy event.

This study is only the Scherzo or third movement. The movement begins with the Molto Vivace, a vigorous theme which has already been stated in the close of the second movement. Then come two trios in different rhythms. The first is thoroughly original; the second is equally characteristic and reveals the union of Schumann's romantic style with the old minuet form. At the close of the Scherzo the first trio again appears, and the movement ends with a diminuendo.

Scherzo from Symphony No. 1

R. Schumann

R

28

difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4, ext., 1-2-3, 1''23, 12'34, 1234.

2nd violin -- 1-2, 2-3, 3-4, ext., 12'34, 123'4, 1st finger extension.

Viola -- 1-2, 2-3, 3-4, ext., 12'34.

Cello -- Lowered extensions, upward extensions.

Positions: 1st violin -- I, II, III, IV, VI.

2nd violin -- I, II, III.

Viola -- I, II, III.

Cello -- I, II, III, IV, VI.

String bass -- $\frac{1}{2}$, I, II, III, V.

Bowing: Lifts, accented grand détaché, staccato, martelé, sautillé, legato, spiccato, linked bowings (staccato, sustained martelé, staccato), son file, flying spiccato.

Pizzicato: Viola -- R.H.

Cello -- R.H.

Ornaments: Single grace-notes, short trills, long trill.

Dynamics: PP, P, mf, f, ff, sf, cresc., dim., > , < , > , < .

Meters, tempos and tempo changes: 3/4 (in one), Molto vivace, 4/4, Molto piu vivace, come sopra ma un poco piu lento, ritard., Meno Presto.

Double-notes: 1st violin -- o o o 4 3 3 3 2
1-M2, o-P5, 1-P4, 1-P8, 2-M6, 3-P5, 1-m7, 1-M6,
4 1 2 2 4 1 o
2-m7, o-P8, o-M10, 2-P5, 3-m6, o-m6, o-P5.
2nd violin -- o 3 o o o 2 1 3
3-M2, 2-M6, 1-P4, o-P5, 2-m3, o-m7, o-M6, 1-m7,
2 4 1 4 4 1 3 o
1-M6, 1-P8, o-m6, 3-M6, 3-m6, 1-P5, 3-P5, 1-P4,
1
2-P4.
Viola -- 1 3 4 2 3 o o 1 o
1-P5, o-P8, 1-P8, 2-P5, 2-M6, 3-M2, 2-M3, 2-A4, 1-P4.
Cello -- 1
1-P5.

Chords: 1st violin -- 1 C-3 2nd violin -- 1
o A-o o
o-D min., D-o. o-D min.

Harmonics: 1st violin -- mid-string A, Cello -- mid-string D.

Signs: V, ~ , lift signs, staccato, ties, slurs, dots, triplet, hook, trill, > , repeat, fermata, also see above.

Vocabulary: Fermata, Scherzo D.C. ma senza replica e poi attacca Trio II. Trio I, Trio II, Coda, G.P., Come sopra ma un poco piu lento, divisi, dolce. Also see above.

Comment: Tenor clef in the cello part.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
2. 2-3 pattern means 1 2 3 4.
3. 3-4 pattern means 1 2 3 4. } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
5. 1'23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
6. 12'3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
7. 1 23'4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

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	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

MARCHE AND TREPAK FROM NUTCRACKER SUITE

R 29
difficult

TSCHAIKOVSKY

ROMANTIC PERIOD

1820 - 1900

Just as the French Revolution overturned the old order and started a new social age, so the Romantic movement in art shattered the traditional set forms of the classic and flooded manuscripts, canvases and music books with undisguised, unashamed emotions.

The watchword was freedom: freedom of thought, trade, religion, and, of course, art style. This naturally developed into a revolt against the more formal and severe elements of the classic ideals of the seventeenth and early eighteenth centuries. The romantic style was the composer expressing his own individual experiences, personal and impassioned.

The eighteenth century was a period of tremendous fierce pride in national life. Much of this was expressed in music as well as science. Galileo used his telescope, Isaac Newton wrote about the law of gravity, Shakespeare thrilled the world with his magic pen, and Chopin wrote passionate love songs to his beloved Poland.

From this came many new art forms: the Ballade, Romance, Intermezzo, and the Fantasies. Composers began to set to music of haunting beauty the texts of the Romantic poets, Goethe and Müller. In Germany these took shape as the art songs or Lieder.

Opera enjoyed a complete transformation from its early Italian style. To bring opera to its new heights were two famous men - the German, Wagner, and the Italian, Verdi.

As for the symphony, Beethoven broke into the Romantic Period with his famous "Choral" Symphony and Brahms took over with his First Symphony where Beethoven left off. Hence we note a development in the size of the orchestra, in instrument construction, as well as in the colors of the various instruments as used by the composers.

In France Romanticism in painting evolved into Impressionism - a dreamy, misty, evocative art. In music Debussy and Ravel were to transmit this new etherealism onto the staff.

Truly the Romantic Period has many facets and no one can be singled out as the main characteristic of the Period. It was really a time of originality; the individual artist and his personal feelings were finally breaking through to the front of this world of Giants of the Romantic Period.

Musicians in Romantic Period

Chopin	Composer of vast amount of piano literature.
Liszt	Greatest pianist who ever lived.
Rossini	Opera composer - <u>Barber of Seville</u> .

PETER ILITCH TCHAIKOVSKY

b. Votinsk, Russia 1840

d. St. Petersburg, Russia 1893

An highly emotional, tragic, unhappy life was the lot of Russia's greatest composer. Peter Ilitch Tchaikovsky was obsessed with strange fears and a hypersensitivity that caused several nervous breakdowns and an attempt to commit suicide.

From this sensitive and tragic soul came some of the most profoundly soul-touching music the world has ever known. His Symphony No. 6 (the Pathetique) cries from homesickness and the deep despair of one separated from his homeland and loved ones. He was truly the master of melancholy and poured out his emotions into 10 operas and six symphonies with some of the most beautiful melodies ever written.

It is surprising that this sensitive man did not decide to study music seriously until he was 22 years of age. Up to this time he had done menial work in a justice department. After his decision to work in music, he used his energies so intensely that he suffered the first of his many nervous breakdowns.

His temperament was not suited for marriage and the most unhappy period of his life was the short time that he was married. Even after their separation his wife badgered him for years for money and a share of his success.

An unknown benefactress, Madame Nadezhda von Merk, rescued him from financial responsibilities so that he could devote all his time and energy to his music. Baroness von Merk recognized the genius in Tchaikovsky and proved a loyal friend for many years. The two never met; by agreement she once passed him in a carriage in the park in order that he might see her. However, their relationship was that of patroness and protegy and communication was limited to a daily exchange of letters.

In 1884 the Russian government finally recognized his abilities with a pension conferred on him for life. Soon Madame von Merk broke off the relationship; an act which he never fully understood and grieved over until his death.

An 1891 tour of the United States was not successful. He suffered from acute homesickness and hurried home to bury his despair in his famous Pathetique Symphony (No. 6). He died of cholera, as he had predicted, in St. Petersburg in the year 1893.

Works

Operas: 11

Ballets: Swan Lake
Nutcracker

Choral Works

Orchestral Works: 6 Symphonies
Romeo and Juliet
1812 Overture

Chamber Music

Violin Literature

Vocal Literature

MARCHE AND TREPAK

from "The Nutcracker Suite"

Peter Tchaikovsky

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difficult

The Nutcracker Suite is really music for children, but for years older people have enjoyed it equally well. The inspiration for The Nutcracker Suite was a story by E. T. A. Hoffmann, in a French adaptation by Dumas (The Three Musketeers).

The story tells about a girl who, receiving a nutcracker for Christmas, dreams that it is a handsome prince who leads the toys in a victorious battle against the mice and then takes the little girl to Jam Mountain to be entertained by the songs and dances and festivities there.

The suite is in eight parts: Miniature Overture, Russian Dance, Marche, Dance of the Sugarplum Fairy, Arabian Dance, Chinese Dance, Reed-Pipe Dance, and Waltz of the Flowers.

Remarkably, Tchaikovsky was writing one of his gayest works, The Nutcracker Suite, at the same time that he was working on the early sketches of his Pathetique Symphony.

The Caisse Noisette Suite (The Nutcracker Suite) is a fascinating trifle as compared to most of Tchaikovsky's works. It is exceedingly graceful in its style, as it was originally written as a fairy ballet in fifteen numbers. From this the composer arranged the suite.

In this arrangement only the Russian Dance (Trepak) and the Marche are included.

Marche
from "The Nutcracker Suite"

Tschaikowsky

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Difficult

STRING CRITIQUE

GENERALITIES

Finger patterns, extensions and contractions:

1st violin -- 1-2, 2-3, 3-4.

2nd violin -- 1-2, 2-3, 3-4, 12'34, 1st finger extension.

Viola -- 1-2, 2-3, 3-4, ext., 2-3-4, 1-2-3, 12'34, 1st finger extension.

Cello -- lowered extensions, upward extensions.

Positions: 1st violin -- $\frac{1}{2}$, I, III, IV, VI, VII.

2nd violin -- $\frac{1}{2}$, I, III.

Viola -- $\frac{1}{2}$, I, II.

Cello -- I, II, III.

String bass -- $\frac{1}{2}$, I, II, III, IV.

Bowing: Détaché lancé type strokes for the slurred dotted-rhythms, lifts, détaché, sautillé, spiccato, collé.

Pizzicato: R.H. in viola, cello, and string bass parts - important!

Ornaments: Single grace=notes.

Tremolo: none

Dynamics: P, mf, f, ff, cresc., < .

Rhythms: dotted-rhythm

Meters, tempos and tempo changes: C, Tempo di marcia vivo.

Double-notes: 1st violin -- $\overset{o}{1}$ -P4, $\overset{o}{o}$ -P5, $\overset{1}{o}$ -P8.

2nd violin -- $\overset{o}{o}$ -P5, 2-m3, $\overset{o}{1}$ -m3.

Viola -- $\overset{3}{o}$ -P8, $\overset{1}{o}$ -P4, $\overset{o}{o}$ -P5, 2-m3.

Chords: cello -- $\overset{1}{o}$
o-G Maj.

Harmonics: 1st violin -- mid-string G; upper 1/3 string B (E string);
lower 1/4 string D (D string).

Signs: r , $\text{U.}\frac{1}{3}$, V , lift, dots, > , $\text{L.}\frac{1}{3}$.

Vocabulary: arco, also see above.

Trepak from "The Nutcracker Suite"

GENERALITIES cont.

Harmonics: String bass -- mid-string G.

Signs: □ , √ , ☞ , dots, > , ☞ , slurs, ties, hook.

Vocabulary: Divisi, unison, fermata.

Comment: Rapid string crossings; 2-string fingering and double extensions are the major technical difficulties. String bass part has some virtuoso moments.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc ( or ) taking 1 note and 1 string at a time.
2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautillé.
3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.
2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.
3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.
4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 1 2 3 4.
 2. 2-3 pattern means 1 2 3 4.
 3. 3-4 pattern means 1 2 3 4.
- } The basic finger patterns
4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.
 5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.
 6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.
 7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.
 8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.
2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.
2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").
3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son file (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke.
(Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.
2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.
2. Dashes may mean détaché or detache porté.
3. Dashes and dots combined may mean détaché lancé, a modified spiccato or a modified martelé.
4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).
5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).
7. The staple-shaped sign ($\sqcap$) means down-bow. This sign sometimes occurs upside down.
8. The sign ($\vee$) means up-bow. This sign also occurs upside down in some editions.
9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.
10. The sign,) , means to lift the bow.
11. The sign // means to stop or to lift the bow or both.
12. The sign / over a note means fouette or whipped bowing.
13. The point or wedge ($\blacktriangledown$) often means martele or a martellato execution.
14. The sign, x (or $\wedge$, or $\cup$), means an extension of one half-step.
15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.
16. The sign ? indicates the use of the thumb to finger a note.
17. Bow placement or the area of the bow to be used:
 - a. Fr. -- near the frog of the bow.
 - b. M. -- near the middle of the bow.
 - c. Pt. or tip. -- near the point or tip of the bow.
 - d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
 - e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
 - f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.
18. The positions are indicated as follows:
 - ($\frac{1}{2}$) - half position.
 - I - 1st position.
 - II - 2nd position.
 - II $\frac{1}{2}$ - intermediate position between 2nd and 3rd positions.
 - etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition
	B development
	A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements:
	1. sonata-allegro
	2. slow
	3. minuet or scherzo
	4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.